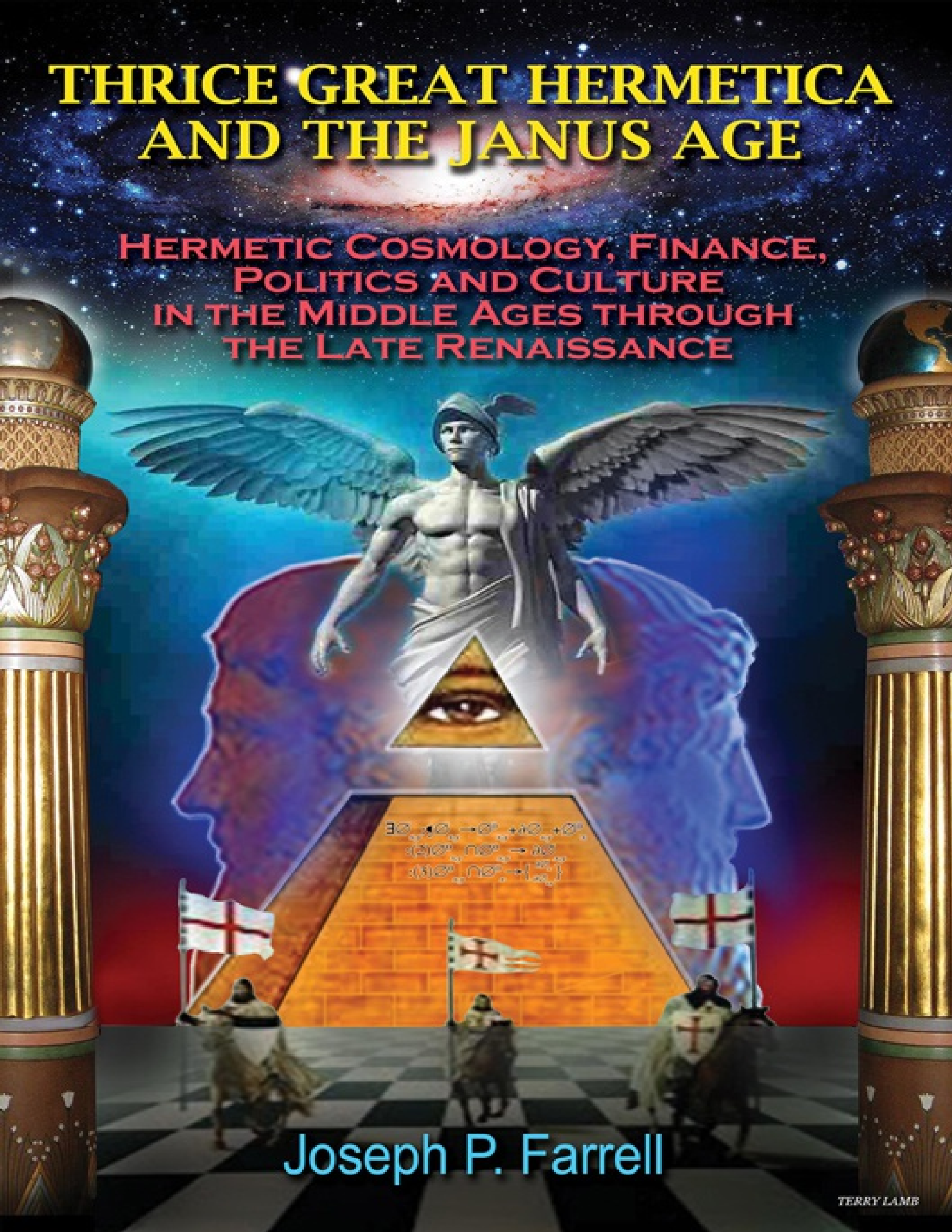
THRICE GREAT HERMETICA AND THE JANUS AGE

Hermetic Cosmology, Finance, Politics and Culture in the Middle Ages through the Late Renaissance



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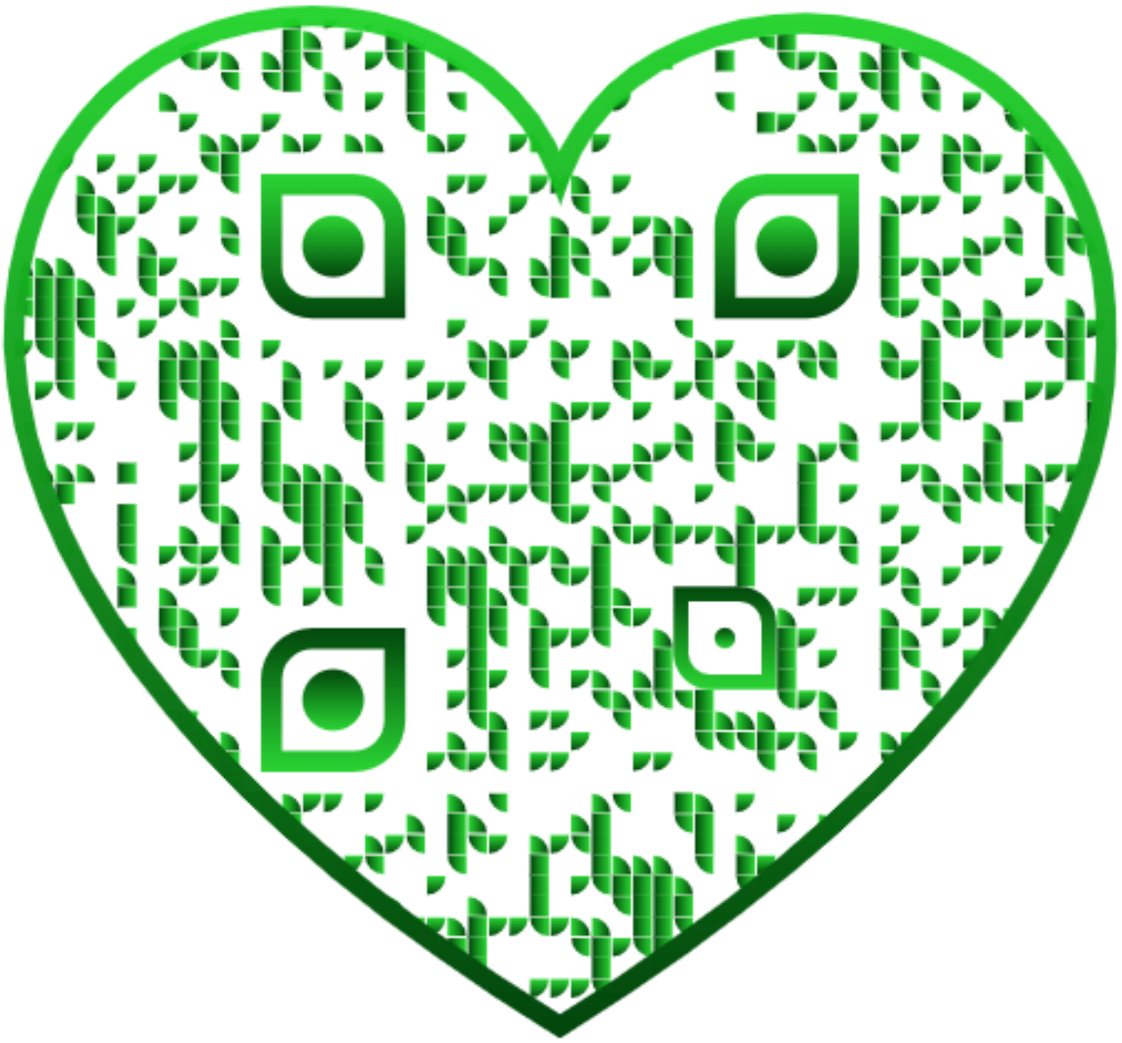

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Joseph P. Farrell

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PREFACE:
THE JANUS AGE

"To a few of the Knights Templars, who were initiated into the arcana of the Druses, Nazarenes, Essenes, Johannites, and other sects still inhabiting the remote and inaccessible fastnesses of the Holy Land, part of the strange story was told. The knowledge of the Templars concerning the early history of Christianity was undoubtedly one of the main reasons for their persecution and final annihilation."

Manly P. Hall[1]

FROM ANY PERSPECTIVE, The study of the Middle Ages through the Renaissance and Reformations, and on into the early Enlightenment can be a daunting and confusing task, so daunting and confusing, in fact, that many throw up their hands either in boredom or despair (sometimes both) trying to make sense of it all. Even from a purely academic approach, one is confronted with a whirling zoo of facts, all copulating with each other and multiplying interconnections like rabbits; dukes, dynasties, princes, kings, emperors, doges, and dowagers marry and intermarry with dizzying frequency; alliances between great and ancient houses and nations and city states are formed and reformed over the course of conflicts that can literally span a century or more; three great monotheisms contend for cultural supremacy in the Middle East and Iberia; philosophers and theologians and scientists and artists debate endlessly, and the boundaries between them are all deliberately obscure; and, on top of all of this, various academic approaches are adopted as modern specialists in law, or finance and economics, political science, theology, sociology, philosophy, the history of science, all sift through the mountains of data, scratching out the stories of how the Middle Ages saw the foundation of the contemporary Western civilization in all these areas (and then some). The nation-state, the corporation, banking, even to a certain extent modern science, art, and music, all saw their birth during the high Middle Ages, and their growth and perfection into their modern forms during the Renaissance and early

Enlightenment. One often comes away from such studies with more questions than answers, and into this gap have inevitably stepped those who seek to read between the lines to discover deeper forces and conspiracies at work. This book is no exception.

The period of the Middle Ages to the early Enlightenment was a magical working, as hermetic magic was practiced on a continental scale, and exerting its influence in all the arts. The period was, in short, the "Janus Age" of western history, looking back to a classical and religious past and back even further into remote "Hermetic antiquity" in Egypt,[2] and forward to a "Hermetic" and increasingly secularized future, the future brought to pass by the Renaissance and culminating with the Enlightenment.

The period from the Middle Ages to the early Enlightenment does not disappoint, for there were at work an abundance both of deeper forces in the form of a rich underground stream of alchemy, Kabbalah, and Hermeticism, and of movements involving all of these and more. These coalesce where we begin the story: in the celebrated monastic-military order of the Knights Templar. In them, or rather, in the controversies and debates that have surrounded them both in their time on down to our own, two grand movements of human history are symbolized and summarized: the first, the movement from high antiquity and a culture based on nature and "nature's God," *to* the revealed monotheisms; and the second phase, the movement *from* the latter back *to* the former. In this, too, the age is the Janus age, constantly challenging us to look not only at the prosaic "facts," but beneath them, beneath surface currents of monotonous and unimaginative academic histories, and to speculate and connect dots, for there *are* deeper currents at work, and some academic denials notwithstanding, there *are* dots to connect and there are conspiracies at work. . It was a Janus age, because to perceive it accurately, one has not only to look at the surface, but beneath it, connecting the dots that reveal the deep currents at work.

In the Templars, the two phases—or perhaps one should say, two *faces*—of the Middle Ages meet, the first phase reaching its zenith in the formation of the Order, the second beginning with its demise, for as some have pointed out, the demise of the Templars is followed within a mere century by the very prominent rise and public display of esotericism and Hermeticism in all its forms. Indeed, as the internationally famous esotericist Manly P. Hall

quipped, the Knights Templar "were suspected of anything and everything,"[3] and one academic complains that the Templars "seem to have been involved with everything except the Kennedy assassination, and that might be next."[4]

While their complaints are justified, by the same token most "textbook" histories patently fail to connect the dots in anything like the form and fashion that they demand, and when one does so, what emerges is a picture of connections that positively compel the sort of speculations we entertain here. To fail to do so, seems to be a kind of dereliction of duty and abandonment of reasoned inquiry and speculation.

Thus in a certain sense we are attempting to tell the story of the "hidden history" of this second phase, the phase from the High Middle Ages—the age of the Templars—through the Renaissance and early Enlightenment, *as esotericists and hermeticists themselves perceive it*.[5] As such, it is also in a certain sense a "hidden history" of western civilization and of the church, again, *as esotericists and hermeticists perceive it*, or at least, have perceived some, though certainly not all, aspects of it. It is certainly not, however, being argued that the model advanced here is the only possible one, nor even a complete one. It is, however, one possible reading of the burgeoning literature on the subject.

As we shall also discover, certain academic papers and trends in the ever-burgeoning field of biblical scholarship inevitably impact on how one approaches the historiography of the Middle Ages, for they fairly invite the consideration of "deeper" or if one prefer "conspiratorial" influences at work, and indeed they may inevitably compel a reassessment of the entire approach to the historiography of the Middle Ages. While this point may remain obscure here in the Preface, I hope that by the end of the main text it will become clearer.

Consequently, it is not the lack of "dots" and "data" that has been the problem in writings on the age, it is the failure of the activity of connecting them, and drawing out their implications. This failure, as I hope to make clear, is equally true of much of the "alternative" literature on the period and subject under review as it is of "academic" works. As a result of this approach, this book is a synthesis, connecting the dots that have already been exposed by others. It will also become clear that in some cases the people

finding these dots are certainly aware of interconnections; they simply fail to comment on them. That omission is itself an implied admission that there are deep cabals and currents at work.

The hermetic and esoteric perception and interpretation of the history of the period under examination in this book is therefore really the history of two contending cosmologies and even two contending approaches to historiography, that of the revealed monotheisms on the one hand, and that of the underground stream of esotericism, a stream that burst forth in the northern Italian city-states and which began the Renaissance, and which inspired and fueled the beginning of modern science and the early Enlightenment. That cosmology had, as will be seen, a profound influence on the arts, on physics (or, as it was called at the time, natural philosophy), on music, literature, magic itself, and of course, on finance and economics. For the great hermetic magi of the age, cosmology *was* art, music, architecture, literature, magic, and thus one discovers magi lurking in astonishing places, practicing their craft in the arts, architecture, music, or literature, and doing so with *considerable* subtlety. In this book we are thus plunged inevitably into considerations of things such as literary criticism or music theory, subjects that may seem only remotely connected to the idea of a "deep politics" and "deep culture" at work during the period. But they are, in fact, necessary to understand, for without *some* appreciation of the technical subtleties, it is impossible to understand the workings of the mentality that was magically transforming the broad culture.

The Templars also connect deeply to the emerging world of international finance, and thus this book is intended as a deliberate sequel to my previous book, *The Financial Vipers of Venice*. And as we shall also discover, they connect deeply to persistent hypotheses in the alternative media and research community of "ancient bloodlines" and through them, even to a distant connection to Egypt. In spite of clumsy attempts to deny it, they also connect to the Languedoc region of southern France, to that region known best in Medieval history for being the home of the Cathars, the Albigensians, the "heretics" who had come to hold and champion forms of belief definitely not approved by the church and that might loosely be called "hermetic" or gnostic. As a consequence, the Templars are connected to one of the bloodiest and most genocidal chapters in European history: the Albigensian

crusade, conspicuous by their *absence* from that Crusade and their refusal to participate in an international, Europe-wide crusade to extirpate heresy. They are responsible for mysterious excavations under the Temple Mount in Jerusalem, and to a family in northern Scotland that, it was rumored, had undertaken "quiet" voyages—not necessarily secret or hidden, but definitely not "public" either—to North America, in the company of two Venetian admirals and their galleys.

In this, too, the Templars function as the two faces of a Janus surface, looking to the world of prosaic facts, and yet, beneath them to some deep undercurrents that evade normal "textbook" presentations, to banking, intelligence gathering, and the intrigues of a conniving King of France and a Pope that are still being debated.

When the order was founded, Europe was in the iron grip of the papacy, international trade and commerce were minor affairs, and knowledge was strictly controlled by the Latin Church. Less than one hundred years after their suppression, the Renaissance was underway, and the conflict between Protestantism and Roman Catholicism was just around the corner, as was a deeper conflict between the two and yet a third contender which we are loosely calling Hermeticism. In the Templars' time, "literature" and the arts were largely confined to expressions of Christian themes, howsoever loosely expressed in the Grail romances. By the end of the age, Hermetic arts of memory and the analogical magic of the theater and music were "openly" parading themselves on stages in London and informing the politics of Central Europe and heard in the music of the two great Bachs. The three titans of higher mathematics, Descartes, Newton, and Leibniz were all writing of their belief that the ancients possessed a sophisticated form of mathematical analysis lost to moderns. A European "civil war" of sorts was underway, and it was being waged with gunpowder and cannon and all the magical arts of propaganda in pamphlets and books. It was a war of cosmologies and worldviews and competing historiographies. In this respect this book is in some ways a deliberate revision and extension of remarks made all the way back in my book *The Cosmic War: Interplanetary Warfare, Modern Physics, and Ancient Texts*.

In many ways, one cannot understand the emergence of Modern Europe *without* the Templars. And one certainly *cannot* adequately comprehend the

subsequent power of international finance within the European world without them—the world of Genoa, Christopher Columbus, and hidden knowledge, the world of Venice, and its far-flung intelligence operations—these are all incomprehensible, without the Templars…

Joseph P. Farrell
From Somewhere,
2014

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1. Manly P. Hall, *The Secret Teachings of All Ages, Reader's Edition* (New York: Tarcher/Penguin, 2003), p. 579.

2. Q.v. Joseph P. Farrell, *The Financial Vipers of Venice: Alchemical Money, Magicakl Physics, and Banking in the Middle Ages and Renaissance* (Port Townsend, Washington: Feral House, 2014), pp. 35-47.

3. Manly P. Hall, *The Secret Teachings of All Ages, Reader's Edition*, p. 573.

4. Sharan Newman, *The Real History Behind the Knights Templars*(New York: Berkeley Publishing Group, 2007), p. xv.

5. In this respect we are following the general approach of Mark Booth's excellent outline of "esoteric history" in *The Secret History of the World As Laid Down by the Secret Socieites* (New York: The Overlook Press, 2008).

PART ONE:
HERMETIC HISTORY

"…Scottish prince Henry Sinclair…in 1398, almost one hundred years before Columbus arrived in the New World, sailed to what is today Nova Scotia.

….

Support for this story of Henry Sinclair is found in a historical document called the Zeno Narrative, *written in 1555 by Antonio Zeno, the great-nephew of the Venetian admirals Nicolo and Antonio, who accompanied Sinclair on his journey to the New World."*

William F. Mann, *The Templar Meridians: The Secret Mapping of the New World*, pp. 1, 3.

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SKELETONS (OR WAS THAT JUST HEADS?) IN THE CLOSET: THE HERMETIC AND OCCULT ASPECTS OF THE KNIGHTS TEMPLAR

"What is of particular interest in this for the history of esoteric doctrines is the finding that several important manifestations of these doctrines coincided, within just a few years, with the destruction of the Temple. There is an unquestionable connection between these events, although it is rather difficult to determine it precisely."
René Guénon[1]

"America had often been discovered before Columbus, but it had always been hushed up."
Oscar Wilde

VIRTUALLY EVERYONE AGREES that the story of the origins of the Knights Templar, of its sudden wealth, equally sudden and brutal demise, makes no sense, and that there is something much deeper going on, hidden from the annals of history and therefore from our sight. But within the alternative research community, virtually no one agrees on what it is, and many academics do not even want "to go there."

What most *do* agree on is that without the Templars, what we think of when we say "Europe" would look dramatically different. Without them, the Middle Ages may have dragged on and on. Without them, we may not have known of the excesses of the Inquisition and Papacy; without them, banking may not have emerged as an institution in the modern sense at all. Without them, even the idea of a "united Europe" would look different, and it may have taken longer to emerge as a cultural and political goal. Without them, the earliest manifestation of the "clash of civilizations" that we know as the Crusades may not have occurred at all, and certainly without them, the Crusades would not have had even the limited success that they had. Without

them, it is even conceivable that the New World may not have risen to European consciousness, nor the Renaissance revival of Hermeticism, nor the vast power and extent of the great Italian city-state trading and intelligence empires of Genoa and Venice, have emerged as early and achieved the extent that they did(and that last point is, of course, part of the story that often gets overlooked!). Finally, without them, the modern cottage industry of books on Templar treasures, hidden bloodlines, secret doctrines and knowledge, blockbuster novels and movies, would not be possible. The Templars, in short, were themselves the Janus faces of the Janus Age, standing firmly in the center of an epoch of cultural change barely equaled before or since.

They are equally at the center—to this day—of a huge mystery, not the least of which was why they were so suddenly and viciously disbanded. Was it simply the avarice of the French King, Philippe IV, *le Bel*, "Philippe the Fair," and a stooge and puppet he had placed on the papal throne, Clement V? Were the absurd list of charges obtained by the Inquisition, invoked through the black magic of torture, merely the gruesome product of the French King's fantasies and his greasy lackey Guillaume Nogaret's propaganda, or was there a kernel of truth to them? And if the latter, why did the rest of Europe not really bother with disbanding them, but rather, were almost eager to absorb the remaining knights into other military-monastic orders like the Knights Hospitaller and Teutonic Knights? To this list of questions must be appended the other questions long since asked by researchers dissatisfied—in this author's opinion rightly so—with the pat and easy explanations of academic presentations of the period: what happened to the Templar fleet? What happened to the Order's vast wealth and treasure? Why, as the epigraph to this chapter suggests, is there an explosion of "Hermetic" doctrines within a century or so of the Order's demise, an explosion that ended the monopolist power of the Latin Church, and which began the process that created modern secular Western Culture?

In all of these questions, there lies a tale, and it is a tale somewhere between the wild bloodline fiction of Dan Brown and *The DaVinci Code* on the one hand, and the dull, droll, and in some cases deliberate evasion of difficult questions on the part of more academic presentations on the other. In all these questions, there is a mystery, squatting and croaking for attention like a big ugly toad smack dab in the middle of the Middle Ages, and no one,

really, wants to deal with it, for to deal with it means connecting some very unusual dots in a way they have not been connected before.

To do so, we have to understand…

A. The Templar Cover Story and Its Implications and Incongruities

1. The Templar Timeline

If the founding and demise of the Templars had occurred in modern times and been followed in the newspapers, various television networks, and internet, it inevitably would have impelled the kind of speculations about "cynical and corrupt governments" and "hidden agendas and conspiracies" that it has spawned in the published media.

Consider first the cover story itself, which may be conveniently viewed in the context of a "timeline" history of the order:

- *1065:* Jerusalem falls to the Turks, instigating the circumstances that will create the Crusades, which in turn are the circumstances (allegedly!) that will lead to the creation of the military-religious orders of the Knights Templars and Knights Hospitallers.
- *1099:* Jerusalem is recaptured for the Western Church by Godfroi de Bouillion, one of the original Templar Knights. Godfroi de Bouillion rejects the crown of the newly created Kingdom of Jerusalem and Baudouan (Baldwin II) becomes king.
- *1118:* Godfroi de Bouillion and eight other knights are granted quarters within the sacred area of the old Temple Mount in Jerusalem. This constitutes the beginning of the problem, for the Order of the Templars is not—so we are told—officially created until 1125 (according to the anti-Templar historian of the time, Guillaume de Tyre [William of Tyre]). This is the first indication of how many knights were alleged to have accompanied Godfroi: eight. Obviously, there were more military personnel involved in the reconquest of Jerusalem, so why just nine knights at the Temple Mount? This same year, one of these original nine knights, Hugh de Payen, is chosen as the first Grand Master of the order.
- *1125:* The Templars are officially charted and the Order begins.
- *1127:* Hugh de Payen and some of the original knights return to France,

and the first grants of land occur that same year as donations are made to the Order in France and England.

- *1128:* The Council of Troyes in France, under the influence and leadership of the Templars' intellectual patron, Bernard of Clairvaux, officially recognizes the Templar Order, charters it with a rule, and *places it outside all secular and ordinary ecclesiastical jurisdiction, and directly under the pope*. This is quite the crucial point, as will be seen subsequently.
- *1130:* The Templars receive privileges within the Kingdom of Aragon, and thus begins their long association with Spanish monarchs and their indispensable role in the *Reconquista*, driving the Muslim Moors out of Spain. This aspect of Templar crusading efforts is often overlooked, as historians concentrate on the ultimate failure of the crusading orders in Palestine, and ignore the ultimately successful Templar efforts in the Spanish Reconquest.
- *1136:* Hugh de Payen dies and Robert de Craon is elected Grand Master of the Temple.
- *1139:* Pope Innocent II issues a bull confirming that the Templars owe allegiance to none other than the Pope, and this bull clearly spells out the implications, namely, the Templar order is not subject either to local secular or ordinary ecclesiastical jurisdiction for the payment of taxes. *Thus, at a stroke, the papacy confirms the creation of a transnational entity whose sole purpose is military in nature, and which has an especial privilege to accumulate wealth out of the reach of local dukes, counts, princes, kings, or bishops.*
- *1148:* The Templars become heavy supporters of the Second Crusade and assemble forces at the crucial heavily fortified Palestinian port of Acre. This activity compels the creation of a large and independent Templar *fleet*. The question is: *Who built it for them?* (Probably some readers have already guessed!)
- *1156* After a succession of various Grand Masters, Bertrand de Blanchefort is elected Grand Master and remains so until his death in 1169. The de Blanchefort name, as we shall see, will reappear in this story.

- *1170:* The English Templar Master, Richard of Hastings, attempts to reconcile King Henry II and his (troublesome) Archbishop of Canterbury, Thomas a Becket. This of course, fails, and Henry ultimately has Becket murdered.
- *1184:* A large Templar army led by the then King of Jerusalem, Guy de Lusignan, is beaten by the Turks. The surviving Templars are executed and the Turks extend their control over Palestine.
- *1191:* The fortress port of Acre is recaptured by the Templars. This city will become quite important to the narrative.
- *1204:* The notorious Fourth Crusade, led by the celebrated Blind Doge of Venice, Dandolo, sacks Constantinople and reduces the Byzantine Empire to a satrapy of the Venetian Republic. It will be recalled that Venice was initially contacted by "French knights" to contract for a fleet to the Middle East. This event, while many do not comment, makes it highly *likely* that the "French Knights" were Knights Templars, and thus, that the Knights Templars aided Venice in the capture of Constantinople, and learned whatever the Venetians learned from the imperial archives there.[2]
- *1209-1229:* Pope Innocent III calls for an internal crusade in southern France to wipe out the Cathars (also known as Albigensians) and their non-Catholic doctrine. The Cathars are based in the Languedoc region of southern France along the Pyrennes, and the Languedoc is the most prosperous region of France at that time. The Templars maintained and built many roads and fortifications in this region, on into and over the Pyrenees, to support their military campaigns at the behest of Spanish monarchs against the Moors. Both the Templars and Hospitallers refuse to participate in the campaign, and persistent rumors abound that the Templars aided the Cathars in the final evacuation of *their* treasure to keep it from Catholic and royal French hands. It is during this crusade that thousands of Cathars *and* Catholics are burnt alive by the Inquisition.
- *1263:* Simon de Montford leads a barons' revolt in England against Prince Edward. The Prince, meanwhile, enters the Temple of London, and loots its treasury(establishing a precedent for King Philippe le Bel

of France some a few decades later).

- *1271:* Prince Edward I leads a Crusade and is attacked by an assassin wielding a poison-tipped knife. Edward survives the attack and is restored to health by drugs sent by Thomas Berard, Master of the Templars. The question is, when did the Knights suddenly also become experts in poisons and their remedies… and how?
- *1272:* While all this is going on and Prince Edward is crusading, King Henry III dies. The Templars of England meet in council in London, and compose a letter to Edward informing him that he is now king, *raising the question of why this communication was not undertaken by the normal channels and bureaucrats of the Crown.*
- *1291:* A joint force of Knights Templars and their great rivals, the Knights Hospitallers, and their supporting naval forces led by—note carefully—their respective traditional allies Venice and Genoa respectively, are defeated at Acre,[3] and the last vestige of Christian power in the Middle East falls to the Muslims.
- *1292:* Jacques De Molay is elected the last Grand Master of the Order of the Templars in April.
- *1305:* Philippe le Bel, scheming to undo the Templars and seize their treasure, succeeds in manipulating the election of Bertrand de Got as Pope Clement V. Philippe insists that Clement reside in France, making him even more a puppet of the French monarchy. Clement issues an invitation to the Grand Masters both of the Templar order and the Hospitallers, to attend a council at which the orders will be combined. De Molay responds by defending the "friendly competition" between the two orders, maintaining that it improves their efficiency, but nevertheless makes preparations to return to France. The Grand Master of the Hospitallers politely refuses to attend, indicating he is "busy" defending the Hospitaller base on Rhodes (and he was!). DeMolay, however, was in Cyprus raising a new crusading army to recapture lost territories in Palestine. In a move that yet has to be adequately explained, however, DeMolay decides to return to France at the behest of the pope. According to a study published in Napoleonic France in 1813 by M. Raynouard(*Monuments historiques relatifs à la*

condemnation des Chevalies duTemple et de l'abolition de leur Order), DeMolay returned with a *sizeable* contingent of sixty knights, and a treasure of 150,000 gold florins and a large amount of silver bullion that the Order had accumulated in the Middle East.[4] The importance of this information and this event cannot be lingered over too long, for it raises the question of why DeMolay, allegedly assembling a new crusading army, would risk the transport of the very funds needed to supply and pay it, back to France. It also belies some academic approaches that deny that there was ever any significant treasure in the Paris Temple for Philippe to seize. There was Templar treasure *somewhere* in France according to this Napoleonic era source.

- *1307:* King Philippe le Bel (Philipp IV, 1268-1314), already heavily indebted to the Knights, Templar, and already having increased taxes and plundered French Jews, requests yet another loan from the Temple in Paris. This was refused, and Philippe, with his right hand man, Guillaume de Nogaret, secretly plan the simultaneous arrest of all Templars in France. Sealed orders are issued to all *seneschals* (essentially, the French version of sheriffs), to be opened at a certain time. These orders state that all local Templars are to be arrested and their property seized on behalf of the crown. Philippe draws up a letter to the other crowned heads of Europe, including a summary of the charges against the Templars, and requests similar actions be undertaken in other kingdoms. As will be seen, this list of charges is so bizarre that it approaches the absurd, raising questions of its own. King Edward of England is initially dismissive of the charges until papal pressure is brought to bear. In Germany, the Order is simply rolled into the Teutonic Knights, and in the Spanish kingdoms and Portugal, similar steps are undertaken to preserve the Order by giving it a different name.
- *1312:* The Counil of Vienne (in France) officially dissolves the Order of the Templars and all its remaining property is officially transferred to the Order of the Knights of St. John, the Hospitallers, the Templars' "friendly rivals" and the military order most closely associated with the city-state of Genoa, raising the question of whether or not, to some extent, the demise of the Templars somehow served wider European

political goals in the perpetual rivalry between Genoa and Venice, or conversely, if those city-states, closely allied as they were to the Hospitallers and Templars respectively, should be seen as the localized *governmental fronts* for two rival international financial-and-military institutions and "cartels".

- *1314:* the last Templar Grand Master(at least, *officially*) Jacques DeMolay, is slowly roasted alive. For his efforts, Philippe le Bel found the Templar treasuries of France virtually empty of any funds, and the large Templar fleet, based permanently at the Bay of Biscay port of La Rochelle, was missing. Some academics have argued that there was never that much treasure in the various Templar preceptories nor at the Temple in Paris, as these funds were loaned out. But such considerations do not account for the fact that Philippe le Bel was in part financially motivated to undertake his actions, and this in turn had to have been based on some intelligence. That intelligence may have known about the 150,000 florins DeMolay brought with him on his return to France from Cyprus, as reported in the Napoleonic era. Thus, the disappearance of the entire Templar fleet, plus the strange disappearance of whatever treasure that DeMolay and his knights brought with them, has been the occasion in alternative research to speculate that the Templars had advanced knowledge of the arrests, hid their fleet and their treasure, and allowed many of their most prominent members to be arrested, tortured in the most barbaric manner possible, and executed in equally barbaric ways.

2. A Necessary Catalogue of the Implications and Significance of the Templars

Before continuing with the examination of the Templars and the hidden, "hermetic" influences that may have been at work, it is absolutely essential to pause and consider a few of those important things that, because of their obviousness, are often overlooked and which go unstated in standard historiographies of the Middle Ages. It will be recalled that the Order was created as a *military crusading order* and as such, was given exemption from local secular and ecclesiastical jurisdiction, and made a "papal patrimony," immediately subordinate to the papacy. As noted in the timeline above, the

Order almost immediately upon its official recognition at the Council of Troyes, began to receive donations of land and property. Finally, and not to be overlooked, is the fact that the Order was allegedly founded, as most know, to protect pilgrims on their way to the Holy Land. The incongruities of this story will be addressed in the next section. For the present, it is to be noted that this "protection business"(!) required the Templars to develop a system of *banking* that they learned from their Muslim enemies, and adapt it on a European wide basis, to protect the assets of traveling pilgrims from theft. This was the "Note of Hand," a primitive form of cheque. Pilgrims could deposit money at Templar preceptories in Europe, and remove the funds in the Middle East from a different preceptory.[5]

With these thoughts in mind, then, a review of what the Templars *really* are, of the *implications and significance* of the Order, is now necessary:

1) The order, in its *military* function, is the first full-time professional standing army since the Roman Empire, and it is, moreover, a truly *European* army, rather than a national army of, say, France, or England.[6]
2) As such, the Templars are also an *international conglomerate*[7] concerned with all stages of the *manufacture* of armaments and equipment, from armor and swords to fortifications and siege engines, and to the galleys needed to transport their armies and moneys, essential to their military function. Like conglomerates of more modern times, they often *contract* for these services. As suggested above, the Templars had to have *someone* building and equipping their fleets, and that someone was Venice, just as their international competitor relied upon Genoa. *Thus, one cannot understand the rise of the Venetian and Genoese republics and their banking practices without understanding their connection to the international military orders and their banking practices.* The northern Italian city states—Genoa, Pisa, Padua, Florence, Venice, and particularly Genoa and Venice—with their *own* track record of negotiating extra-jurisdictional status within the western feudal system, are the natural allies of the international military orders.
3) The military orders and particularly the Templars thus completely

transformed European culture, for they created the following conditions:

a) They created the conditions for the safe movement of individuals and groups *internationally* across Europe, and with the system of banking, safe long distance transfer of capital under conditions minimizing risk of robbery or other loss to pilgrims. This created the absolutely *essential* conditions for the rise of the merchant class at the very end of the Middle Ages and the early Renaissance, conditions that the Italian city-states associated with the military orders—Genoa and Venice—were quick to exploit.[8]

b) The exemption from local secular and ecclesiastical jurisdiction also created another essential for the transformation of Europe, and that was *capital accumulation* and *equity*.

c) Because the Templars created a system of international deposit banking and spread it across Europe, they had to have *invented sophisticated accounting techniques*, though, as we shall see, there is *no extant evidence that they did so* because most if not all their records and archives *also* went missing along with their treasure and fleet! Thus, those who point to Venice as the origin of double-entry accounting and other modern techniques may want to consider an even earlier origin for accounting. The Templars—and for that matter, their rivals the Hospitallers—could not have functioned without it.

4) The Templar Order thus constitutes *the* international mechanism at that period for the intergenerational accumulation of capital and equity, an extraterritorial state, a kingdom within all kingdoms,[9] or state within states,[10] and may thus also be viewed as not only international deposit bankers[11] and military-armaments complex, but as an early form of "European Union,"[12] and as also a kind of "breakaway civilization," since, their banking and naval activities imply the access to hidden knowledge in the form of implied accounting techniques and, as we shall also discover, *a possible access to hidden cartographic traditions, a "map library" not accessible to the general public or even the crowned heads of Europe, but confined*

to them and their allies and sponsors: Venice, and the Papacy.[13]

5) As an international banking-military-armaments complex, the Templar order by dint of their presence within all areas of Western Europe, Byzantium, and the Middle East, thus also constituted an international "private" intelligence network, laying the basis for similar networks of the Italian City-States, and in particular, Venice. It is highly suggestive that Venice's notorious Council of Ten—its combination Star Chamber, intelligence service, counter-intelligence service, and diplomatic corps—was created in 1310, a mere three years after Philippe le Bel's arrest of the Templars and the beginning of the demise of the Order. It is difficult to avoid the conclusion that the Venetian Republic was compelled to do so since the Templar Order, with which it had such tight ties via its provision of galleys to the Order from its State Arsenal, had ceased to function as a source of intelligence for the Most Serene Republic.[14]

As a result of these considerations, one would think there would be a certain obvious disposition of Templar finances, since the whole purpose of the financial aspect of the order was to finance the massive expenses incurred by Middle Eastern crusading. Thus, one should expect, as a general pattern, that the Order should have been relatively "Europe poor" and "Middle East rich," since supposedly liquid capital in the form of coins and bullion would be constantly flowing from Europe to the Middle East to support the effort. But, as it turns out, ca. 1218, during the Templar campaign in Egypt, almost the exact opposite was the case:

> Despite their general wealth in Europe, the Templars in the Holy Land seemed perpetually broke. In a letter to the Bishop of Ely in England, the Grand Master Peter de Montaigu boasted about the successful campaign against Damietta and vividly described a series of sea battles between the Templar and Egyptian fleets along the coast of Palestine. But the last paragraph of the Grand Master's letter revealed his real reason for writing. De Montaigu predicted, "If we are disappointed of the succor we expect in the ensuing summer, all our newly acquired conquests, as well as the places that we have held

> for ages past, will be left in a very doubtful condition. We ourselves… are so impoverished by the heavy expenses we have incurred in prosecuting the affairs of Jesus Christ, that we shall be unable to contribute the necessary funds, unless we speedily receive succor and subsidies from the faithful." *The modern reader is left to wonder why the Grand Master didn't solicit funds from his own treasure houses in Europe, since the Western branches of the order made loans to so many other applicants throughout its history. The order may have remained so rich in the West because it failed to finance its members in the East.*[15]

Indeed one *is* left to wonder: why, if the ostensible purpose of the Order was to "protect pilgrims" in the Middle East, was the Order in this one instance hesitant to call on more funds from its Western houses and Temples? Was it because the money had all been loaned out? Or was it because the public purpose of the Order was at odds with more hidden purposes and functions? Indeed, the Templars' building program in Europe, constructing temples, roads, fortifications, and even its role in creating enormous Gothic cathedrals and its sponsorship of the founding of various builders' guilds,[16] and even the episode of DeMolay, a century later, transporting 150,000 florins *from* the Middle East *to* Europe suggests that there is another agenda at work. Why would an international banking-military-naval-armaments complex like the Templars be involved in the founding of builders' guilds and the enormous enterprises of Gothic churches and cathedrals? Any speculations as might be advanced in answer to this question must first account for the biggest anomaly of them all with respect to the Templars: the "cover story" of their founding and purpose to "protect pilgrims in the Holy Land."

3. The Cover Story and Anomalies

So much ink has been spilt over the origins of the Templars, and the unlikelihood that the "cover story" makes any sense on close examination, that any attempt to summarize all of that ink here would be doomed to failure. Since the appearance of the two books *Holy Blood, Holy Grail* and *The Messianic Legacy* by Michael Baigent, Richard Leigh and Henry Lincoln, or Dan Brown's now world-famous bestselling novel *The DaVinci*

Code, not to mention a variety of lesser-known books, the cover story is well known, as are many of the hypotheses advanced by alternative researchers. But neither standard academic reviews of Mediaeval history, nor alternative approaches, seem to capture the essence. The former simply fail in most instances to connect the dots adequately, or, if they do, fail to elaborate on their implications. Conversely, the latter hypotheses, coming as they do out of a more speculative milieu, also fail to connect the dots in the way that history itself suggests. Accordingly, this book adopts a rather different methodology: the "hidden agenda" or "secret" of the Templars may perhaps be understood by a careful consideration of the Templars' *connections*, and by a consideration of historical events *after* the demise of the Order. We have already commented on one of these—the founding of the Council of Ten in the Most Serene Republic of Venice—within a mere three years after King Philippe le Bel's coordinated arrest and trial of the French Templars.

Here we will rely upon alternative presentations, rather than academic ones, of the suspicious origins of the Templar Order and the dubious cover story used to rationalize its existence, namely, that it was founded to protect pilgrims to and in the Holy Land. As will become evident in this book, *most* alternative presentations of the Order's founding invoke some version of the thesis first advanced in the English language by Baigent, Lincoln, and Leigh in *Holy Blood, Holy Grail*, namely, that the founders and upper elite of the Order were all members of bloodlines ultimately descended from Christ, and hence, this alone constituted a secret worth keeping, especially in view of the Latin Church's requirements for orthodoxy, among which were the doctrine of Christ's Virgin Birth and celibate, non-married state and lack of direct descendants. As will be seen throughout part one, *there is* a constellation of family networks and relationships at work in the Templar's founding, but there are also other factors at work that have tended to be ignored both by academic and alternative researchers.

With this in mind, we turn to one summary of the Templars' founding, presented in the context of a book about another version of "the Bloodline Hypothesis," that of Marylin Hopkins, Graham Simmans, and Tim Wallace-Murphy in their book, *Rex Deus: The True Mystery of Rennes-le-Château and the Dynasty of Jesus.* Commenting on the well-known facts of the Order's inception, they state:

> According to Guillaume de Tyre,[17] the Order was founded by a vassal of the Count of Champagne, a certain Hughes de Payen, acting with André de Montbard, the uncle of Bernard of Clairvaux. In 1118, the two knoghts along with seven companions presented themselves to the younger brother of Godfroi de Bouillon who had accepted the title of King Baudouin I of Jerusalem. They announced to the monarch that it was their intention to found an Order of warrior monks so that 'as far as their strength permitted, they should keep the roads and highways safe… with a special regard for the protection of pilgrims.'[18]

And with that, we have the cover story, and the mystery, for as will be immediately evident, *a mere nine knights* (notice the recurrence of the number nine) *would simply be militarily insufficient, and grossly so, to perform the stated function of the Order to protect pilgrims on the roads of Palestine.*

But, as many researchers have noted, the mystery is only confounded at this point, for the King, to whom it will be recalled Godfroi de Bouillon had foresworn the offer of the crown, in order to found the militant Order, immediately granted the nine knights quarters in what was believed to have been the former stables of King Solomon's Temple![19]

The mystery—at least for most researchers in the alternative community, this author among them—only increases when one considers who these original nine Templar knights were, and what some of their connections were:

1) Hughes de Payen, vassal to Hughes I Count of Champagne, and a relative to the Scottish Sinclair family, whom, as we shall see, enter the story in a most unusual way;
2) André de Montbard, the *uncle* of the famous Cistercian order intellectual and the Templar's main propagandist, Bernard of Clairvaux. Montbard was *also* a vassal to Hughes, Comte de Champagne;[20]
3) Geoffroi de St. Omer, son of Hughes de St. Omer;

4) Payen de Montdidier, a relative “of the ruling family of Flanders”;
5) Achambaud de St.-Amand, “another relative of the ruling house of Flanders;”
6) Geoffroi Bisol;
7) Gondemar;
8) Rossal; and finally,
9) Godfroi de Bouillon himself.[21]

Once ensconced in the stables of the old Temple, and within sight of the Mosque of Omar (the Dome of the Rock), the newly founded Templars busied themselves, not with protecting pilgrims, which a mere nine knights in any case could never have done, but rather, with conducting extensive excavations *beneath* the Temple Mount. In fact, these knights conducted their excavations for at least *nine* years—there’s that number again—and completely ignored their stated purpose.[22] In the early twentieth century, these tunnels were re-opened and explored by Lieutenant Warren of the British Royal Engineers in 1867, who discovered the tunnel system extended downward through 80 feet of solid rock, where it then radiated outward beneath the Temple mount.[23] It was Warren who confirmed the Templar origins of these tunnels by discovering various Templar artifacts, including “a spur, remnants of a lance, a small Templar cross and the major part of a Templar sword.”[24] Here, too, one is confronted with a mystery, for it becomes evident that the cover story about protecting pilgrims is just that, a cover story, and that the real purpose of the Order was, apparently, connected with excavations and the recovery of something that was lost.

The excavation activity suggests something else, and that is that long before the Order was officially founded with its cover story, the nine knights were in pursuit of a hidden agenda, and this invokes suggestions of a conspiracy at work long before their arrival in Palestine. Indeed, Wallace-Murphy and Hopkins mince no words: the close family connections of the original nine knights, including family connections to the celebrated Cistercian intellectual and Templar propagandist Bernard of Clairvaux, suggests that the events prove a conspiracy, organized in Europe, prior to their departure for Palestine.[25]

There is, they suggest, some supporting evidence that the Order had a secret founding pre-dating the academically accepted date of the founding of the order:

> One of the many Cistercian houses founded by Bernard stands in the principality of Seborga in northern Italy. According to local tradition, it was established in 1113 to protect "a great secret." Under the direction of its about, Edouard, were two men, Gondemar and Rossal, who had been knights before they became monks. In company with Edouard, they had joined the (Cistercian) order at the same time as Bernard. A document in the archives at Seborga claims that, in February 1117, Bernard came to the abbey with seven companions, released Gondemar and Rossal from their vows, and gave a solemn blessing to the whole group, which departed for Jerusalem in 1118. The document records that prior to their departure, Bernard nominated Hughes de Payen as the Grand Master of "the Poor Militia of Christ,"[26] and that he was consecrated in that rank by Abbot Edouard.[27]

It is difficult to avoid the conclusion that the two knights referred to in the Seborga document are the Gondemar and Rossal listed in the original nine knights in Jerusalem. Additionally, the Seborga abbatial archives are not the only pre-founding reference to the Templars, for there is an *1114* reference from Bishop Ivo of Chartres that refers to a "knighthood of Christ" whereby "two thousand may fight securely against him who rushes to attack us with two hundred thousand,"[28] a reference rendered even *more* anachronistic because of its reference to the military discipline of the Templars in the face of vastly superior numbers, for armies of 200,000 let alone 2,000 were in 1114 simply beyond any European jurisdiction to field, and would only be approached by the numbers fielded by the brilliant Muslim commander Saladin, precisely against the militant orders of Templars and Hospitallers much later!

Such anachronistic pre-founding references, plus the unusual excavation activity of the nine knights *after* their *official* founding, dramatically raise the possibility that, indeed, there was conspiracy at work in their founding, and

that the excavations formed the true but hermetically hidden purpose of the Order. Indeed, at the minimum, one must wonder about the tight connection between the Templars and Bernard of Clairvaux and the Cistercian Order. The connection at the beginning of the Templar Order is indeed so tight and intertwined that Wallace-Murphy and Hopkins wonder if, perhaps, one is looking at two arms of the same body?[29]

But what, exactly, were they looking for?

It is here that the speculations begin, and it is important to recount them, for the connections and activities of *post*-Templar Europe will either serve to corroborate, deny, or modify some of these speculations. As Wallace-Murphy and Hopkins speculate, there may be an intimate connection between alleged bloodline families—a group they call *Rex Deus* families—and the treasure of the long-since fallen Jewish Temple which was allegedly secreted around Palestine during the Roman campaign that finally ended with the fall of Jerusalem in 71 C.E. While this is not yet the place or time to summarize the particulars of their "Rex Deus" version of the Bloodline Hypothesis, it is worth noting that it is somewhat different than the *Holy Blood, Holy Grail* version in which the bloodline constitutes a hidden descent of children of Christ themselves, via a secret marriage with Mary Magdalen. In the Rex Deus version, rather, the bloodline descent is from an original twenty-four priestly families that served in the Temple in Jerusalem, *some* of which could constitute direct descendants of Christ.

With this in mind, Wallace-Murphy and Hopkins address the purpose of the Templar excavations on the Temple Mount as follows. Pointing out that there was Templar influence behind the construction of the famous Gothic cathedral of Chartres, they then state:

> By the north door on the exterior of Chartres Cathedral, there is a carving on a pillar which gives us an indication of their objective. It shows the Ark of the Covenant being transported on a wheeled vehicle. Legend recounts that the Ark of the Covenant had been secreted deep beneath the Temple in Jerusalem centuries before the fall of the city to the Romans. It had been hidden there to protect it from yet another invading army who had laid the city to waste. Hughes de Payen had been chosen by his fellow members of the Rex

> Deus group to lead the expedition mounted to locate the Ark and bring it back to Europe. Persistent legends in the esoteric community indicate that it was then hidden for a considerable time deep beneath the crypt of Chartres Cathedral. The same legends also claim that the Templars found many other sacred artefacts from the old Jewish Temple in the course of their investigations *as well as a considerable quantity of documentation.* While there has been much speculation as to the exact nature of these documents, a reasonable consensus is emerging that they contained scriptural scrolls, treatises on sacred geometry, and details of certain knowledge, art and science—the hidden wisdom of ancient initiates *of the Judaic/Egyptian tradition.* One modern archaeological discovery suggests confirmation of this. The so-called Copper Scroll, one of the Dead Sea Scrolls discovered at Qumran, tends to confirm not only the objective of the Templar excavations but also, albeit indirectly, the transmission of knowledge through the generations among the members of the Rex Deus families.
>
> The Copper Scroll, which was unrolled and deciphered at Manchester University under the guidance of John Allegro, was a list of all the burial sites used to hide the various items, both sacred and profane, described as the treasure of the Temple of Jerusalem. Many of these sites have been re-excavated since its discovery and several of them have disclosed *not Temple treasure but evidence of Templar excavations made in the 12th century*. The only rational scenario that can possibly explain how the Templars know exactly where to dig is the concept *that secret knowledge had been passed down the generations through families whose roots lay in the Temple precincts of Jerusalem over 1,000 years earlier*.[30]

They continue by noting that some of the documents allegedly recovered by these excavations were transported back to France, one copy of which, according to them, exists in the library of the University of Ghent in modern-day Belgium.[31]

For our purposes, however, it is the hypothesis that some of what was recovered was *lost knowledge*, and specifically, knowledge stemming

ultimately from Egypt, and therefore which could be considered *hermetic* knowledge, that is important. Why this may be a hypothesis worth entertaining will become clearer as this book proceeds, but perhaps the first place to look is the unusual nature of the charges leveled against the Templar by the French and other Inquisitions after their arrest, torture, trial, and in many cases, executions.

B. The Bizarre List of Charges Against the Templars

The Templars have the dubious distinction of being not only an international extraterritorial state, a "military-industrial" complex of the Middle Ages, not only of having obscure, if not deliberately obfuscated origins and a deeply suspect "cover story," but also a demise that in contradistinction to their obscure origins, was quite public, gruesome, and brutal, and unequivocal, as if to underscore that someone, somewhere in Europe, besides Philippe le Bel and his lackey, Pope Clement V, very much wanted the Templars out of the picture. We may question whether those possible hidden players were within the papal bureaucracy, or whether they lay elsewhere, for on the one hand, the papacy had clearly made its determination to extirpate heresy in Europe very clear by its sponsorship of the genocide of the Albigensian crusade, a crusade which, as we have indicated, the Templars deliberately avoided. This act, while not commented upon at any length in contemporaneous sources, obviously would not have gone unnoticed to the papal court, which remained suspiciously and more or less silent about the non-participation of one of its most important military arms. On the other side of this picture, however, the papacy had good reason *not* to move too precipitously against the Templars, for being directly subject to the papacy and the papacy alone, the vast wealth of the Order could only be legally tapped *by* the papacy.

In any case, when King Philipp le Bel finally moved against the Order in 1307 and transmitted his letter to the crowned heads of Europe requesting them to do the same, and alerting them to the dangers that lurked within their kingdoms by the presence of the Order, one cannot help but entertain modern analogues and perspectives on the whole proceeding as to what may have really been going on, for it is clear that not only did the Templars' treasure in France escape along with their Fleet in La Rochelle, but their archives *also*

went completely missing, and many Templars themselves simply disappeared into other orders in Germany, Spain, Portugal, and, as we shall see, a suspicious Venetian-Scottish connection.

1. King Philippe le Bel's Letter to His Seneschals and Bailiffs, and Its Accusations

In 1842, British barrister Charles G. Addison, a member of the Inner Temple of the London bar, published a now well-known book titled *The History of the Knights Templars*. In it, he records that:

> According to some writers, Squin de Florian, a citizen of Bezieres, who had been condemned to death or perpetual imprisonment in one of the royal castles for his iniquities, was brought before Philip, and received a free pardon, and was well rewarded in return, for an accusation on oath, charging the Templars with heresy, and with the commission of the most horrible crimes. According to others, Nosso de Florentin, an apostate Templar, who had been condemned by the Grand Preceptor and chapter of France to perpetual imprisonment for impiety and crime, made in his dungeon a voluntary confession of the sins and abominations charged against the order.[32]

From such beginnings was the Templar Order suppressed, and King Philippe wasted no time marshalling the plot against them.

In a letter dated September 14, 1307 to his seneschals throughout France, he detailed the charges against the Templars in terms that Addison, a defender of the Order, qualified as "extravagant and absurd":

> Philip, by the grace of God king of the French, to his beloved and faithful knights… &c. &c.
>
> A deplorable and most lamentable matter, full of bitterness and grief, a monstrous business, a thing that one cannot think on without affright, cannot hear without horror, transgressions unheard of, enormities and atrocities contrary to every sentiment of humanity, &c &c., have reached our ears.[33]

Addison, perhaps already tired of the tone, interrupts his citation of Philippe's letter at this juncture, to summarize its basic contents:

> After a long and most extraordinary tirade of this king, Philip accuses the Templars of insulting Jesus Christ, and making him suffer more in those days that he had suffered formerly upon the cross; of renouncing the Christian religion; of mocking the sacred image of the Saviour; of sacrificing to idols; and of abandoning themselves to impure practices and unnatural crimes. He characterizes them as ravishing wolves in sheep's clothing; a perfidious, ungrateful, idolatrous society, whose words and deeds were enough to pollute the earth and infect the air; to dry up the sources of the celestial dews, and to put the whole church of Christ into confusion.[34]

At this juncture Addison continues with his quotation of Philippe's letter:

> We being charged… with the maintenance of the faith; after having conferred with the pope, the prelates, and the barons of the kingdom, *at the insistence of the inquisitor*, from the informations already laid, from violent suspicions, from probable conjectures, from legitimate presumptions, conceived against the enemies of heaven and earth; and because the matter is important, and it is expedient to prove the just like gold in the furnace by a rigorous examination, have decreed that the members of the order who are our subjects shall be arrested and detained to be judged by the church, and that all their real and personal property shall be seized into our hands, and be faithfully preserved…[35]

Note that in Philippe's letter, a statement is made to the effect that his action is undertaken "at the insistence of the inquisitor," and it is worth noting that by this period of history, the Inquisition had become the *third* international institution in addition to the Templars and Hospitallers that had a brief to use force in its functions, and that operated directly under the papacy. It was, in effect, the "Gestapo of the Church," and it is thus conceivable that it may have exerted some pressure on Philippe, who doubtless did *not* need much

persuading, broke as he was, to enrich himself at the Templars' expense. In any case, the phrase immediately following, "From the informations already laid" suggests that perhaps the Inquisition itself had quietly been gathering "evidence" against the Templars.

To this letter was appended detailed instructions to Philippe's bureaucrats throughout the kingdom to "inform themselves, with great secrecy, and without exciting suspicion, of the number of houses of the Temple within their respective jurisdictions" and "to provide an armed force sufficient to overcome all resistance, and on the 13th of October" to "surprise the Templars in their preceptories, and make them prisoners."[36]

Philippe followed this letter up with another to the sovereigns of Europe, outlining a similar list of charges, and "urging them to follow his example."[37] In England, Edward II, who had his own peccadillos, was not buying, because the charges simply seemed too incredible to believe. While most contemporary researchers are indeed inclined to dismiss Philippe's wild accusations, it is worth pointing out that Philippe is also saying something else: "There is a serious international problem with the Order, and I can only deal with it in France."

So, *was* there a serious international problem? What exactly were the Templars charged with?

The list of charges is bizarre, to say the least. When one compiles all the trial records through France, England, and the rest of Europe, a macabre world emerges that, indeed, first strikes one as extravagant and absurd, for the Order was accused of:

1) Worshipping a severed head[38] which in some cases is described as having two, and even sometimes *three*, faces;[39]
2) Necro-cannibalism, or consuming the flesh of the departed members of the order;[40]
3) Not believing that the Catholic priesthood was necessary and denying it,[41] an accusation that, to a certain extent, recalls the Templar presence within the Languedoc, the region of France populated by the Cathars, who indeed did deny the Catholic priesthood;

4) Secretly practicing homosexuality,[42] an accusation "corroborated" according to some by the Templar seal itself, depicting two knights riding together on one horse;[43]
5) Not saying the "words of institution", namely, "this is my body, this is my blood" during the Mass which, according to medieval (and modern) Latin Catholic doctrine are the moment that transubstantiation occurs, and when the Eucharist becomes Christ's real body and blood;
6) Again, homosexuality,[44] a charge that Philippe le Bel's notorious minister Guillaume de Nogaret corroborated by citing the testimony of the Templars' great Muslim enemy, Saladin, "who claimed the Templars had… attributed their failure in battle to the corrupting effects of sodomy;"[45]
7) Sacrificing or burning babies (!) and afterwards eating them by mixing their ashes in food or drink in a blasphemous mockery of the Mass;[46]
8) Performing acts of sacrilege against the Crucifix or other images of Christ, and other acts of initiatory denials of Christ, the Virgin Mary, and/or all the saints, during or shortly after initiation into the Order and as *part* of the initiation;[47]
9) Secret conversions to Islam;[48]
10) Giving initiatory kisses to other members of the Order on their breast, anus, or penis;[49] and finally, and not least importantly,
11) That Christ had not died to redeem all mankind, but only for his own sins.[50]

This last point is particularly important in the light of a more detailed exploration of the Rex Deus version of the Bloodline Hypothesis to be examined later, and especially because it directly challenges the sacrificial logic of the Latin Church. This logic, it will be recalled, stated that mankind, by sinning, created an infinite debt, and infinite *principle* held by the infinite God who was, so to speak, infinitely angry and infinitely justified in condemning man to infinite and eternal punishment in a kind of "spiritual interest". Mankind, a finite creature, could never pay off this "principle" and

hence, God (the Son) had to become man (who owed the debt), and be cruelly tortured and executed in order to pay off the principle of the debt![51] In other words, the Templars were accused of taking direct aim at the sacrificial system of the Latin Church, and at its sacrificial logic. Therefore, additionally, they were accused of denying that Christ came to *redeem*. At best, the accusation meant that they held that He came only to *reveal*. It is the presence of this assertion of the denial of the sacrificial logic that may indicate that some of the extravagant charges against the Templars were *true*, for after all, they were *also* involved in banking, and these charges were similar to those brought against the Cathars, against whom they did not lift a finger.

But these considerations must wait for a fuller exposition, for the problem with this grotesque and bizarre catalogue of charges was how it was *obtained*. Besides being branded and pulled and stretched on racks by the Inquisition in France and England, the Templars, particularly in France, had their teeth pulled and feet roasted. In fact, one poor accused knight, brought before the Inquisition, complained that his feet had been roasted to the point that all their flesh had dissolved and the bones literally turned to dust. The episode is recounted in gruesome detail by Addison:

> Many of them lost the use of their feet from the application of the torture of fire, which was inflicted in the following manner: their legs were fastened in an iron frame, and the soles of their feet were greased over with fat or butter; they were then placed before the fire, and a screen was drawn backwards and forwards, so as to moderate and regulate the heat. Such was the agony produced by this roasting operation, that the victims often went raving mad. Brother Bernarde de Vado, on subsequently revoking a confession of guilt, wrung from him by this description of torment, saw to the commissary of police, before whom he was brought to be examined, “they held me so long before a fierce fire that the flesh was burnt off my heels, two pieces of bone came away, which I present to you.” Another Templar, on publicly revoking his confession, declared that four of his teeth were drawn out, and that he confessed himself guilty to save the remainder.[52]

Obviously, under such extreme barbarism and cruelty, one would confess to almost anything, regardless of how absurd or bizarre the charges may be. It is this fact plus the Templars' own consistent protestation of their innocence, or their public recantations and revocations of their "confessions" under torture, that has led most moderns, with a great deal of justification, to dismiss the charges against them in their entirety as an absurd fabrication of Philippe le Bel, de Nogaret, and the Inquisition itself:

> Similar measures had, in the meantime, been prosecuted against the Templars in all parts of Christendom, but no better evidence of their guilt than that above mentioned was ever discovered. The councils of Tarragona and Aragon, after applying the torture, pronounced the order free from heresy. In Portugal and in Germany the Templars were declared innocent, and in no place situate beyond the sphere of the influence of the king of France and his creature the pope was a single Templar condemned to death.[53]

It is indeed difficult to gainsay this logic, and one modern academic scholar, Sharan Newman, concludes that there simply was *no* set of "alternative beliefs" or "hidden heresies" in the order whatsoever.[54]

But Newman points out something else, and it is here that, perhaps, we are once again in the presence of a mystery:

> Most of the charges against the Templars are so commonplace that for a long time people assumed that Philip and his counselors had made them up. Accusations of defacing holy objects, idolatry, sexual deviation, and wild orgies have been staples of condemnations of outsiders long before the Christian era….
>
> In any case, it turns out that at least one person was spreading salacious stories about the Templars in the months before the arrests. A man from Gasoncy, Esquin de Floyran, had been trying to get the kings of Europe to pay attention to him for some time. He had first gone to King James II of Aragon with the information, but James had told him that his stories were nonsense.
>
> Undaunted, Floyran took his information to Philip the Fair, who

> was much more receptive and sent spies into the Templar commanderies to find out if the charges were true. The spies reported back that they were. It's not clear exactly how the spies found that out.[55]

In other words, the whole gruesome story of the Templars' demise began, not in *France*, but in the other area that the Templars were consistently active in their military function of repelling Islam: Spain.

2. A Reconsideration of the Charges

There is one obvious consideration, however, that most modern defenders of the Templars miss: as Philippe discovered, the other crowned heads of Europe, including Edward II, were not inclined to believe the charges listed in his letter, precisely because of their sheer extravagance and "over the top" nature. Indeed, even today, on any reading, they seem nothing more than a ridiculous compilation of every kind. Here, the normally coldly calculating King Philippe and his *eminence grise*, de Nogaret, grossly miscalculated by inventing such a list, for the result—the virtual collapse of their goal for a European-wide extirpation of the order—was not accomplished.

This raises the unpleasant prospect that must be considered for the sake of completeness: that there was some kernel of truth to some or all of the charges, and one researcher, the notorious Nesta H. Webster, matriarch of early twentieth century conspiracy theory, wasn't buying the complete innocence of the Order, and her basis for this view was the *papal* examination of members of the order, performed in the presence of Philippe le Bel's creature, Pope Clement V:

> Now, at the time the Templars were arrested, Clement V, deeply resenting the King's interference with an Order which existed entirely under papal jurisdiction, wrote in the strongest terms of remonstrance to Philippe le Bel urging their release, and even after their trial, neither the confessions of the Knights nor the angry expostulations of the King could persuade him to believe in their guilt. But as the scandal concerning the Templars was increasing, he consented to receive in private audience "a certain Knight of the Order, of great

> nobility and held by the said Order in no slight esteem," who testified to the abominations that took place on the reception of the Brethren, the spitting on the cross, and other things which were not lawful nor, humanly speaking, decent.[56]
>
> The Pope then decided to hold an examination of seventy-two French Knights at Poitiers in order to discover whether the confessions made by them before the Inquisitor at Paris could be substantiated, and at this examination, conducted without torture or pressure of any kind in the presence of the Pope himself, the witnesses declared on oath that they would tell "the full and pure truth." They then made confessions which were committed to writing in their presence, and these being afterward read aloud to them, they expressly and willingly approved them (*preserverantes in illis eas expresse et sponte, prout recitate fuerrunt approbarunt*).[57]

It is not entirely true that there was "*no* pressure," as Webster states, for the perception was already abroad in Europe that indeed Clement V was Philippe's creature, and hence, the knights were under *some* pressure to affirm the charges if simply to *avoid* the tortures of the Inquisition and burning at the stake.

Nonetheless, the circumstances of the final denouement of the Order are now well known. In 1312 Clement V issued a decree suppressing the Order and forbidding anyone to wear or display its customary white frock with the red Templar cross, and forbidding anyone to join or presume to join the Order or anything representing itself *as* the Order on pain of excommunication.[58] Later this decision was confirmed at the church council of Vienne.[59] Two years later on March 14, 1314, Jacques DeMolay abjured his confession of the charges, and was roasted (slowly) alive. The last Grand Master of the Templars was no more. That same year, King Philippe, and Pope Clement V, both died, some say in response to a prophetic call by DeMolay at his death. But the questions of the absurd and extravagant charges remained, at least for Webster:

> Now, however much we must execrate the barbarity of this sentence —as also the cruelties that had preceded it—this is no reason why we

should admit the claim of the Order to noble martyrdom put forward by the historians who have espoused their cause. The character of the Templars is not rehabilitated by condemning the conduct of the King and Pope. Yet this is the line of argument usually adopted by the defenders of the Order. Thus the two main contentions on which they base their defence are, firstly, that the confessions of the Knights were made under torture, therefore they must be regarded as null and void; and, secondly, that the whole affair was a plot concerted between the King and Pope in order to obtain possession of the Templars' riches.

In the first place, as we have seen, all confessions were not made under torture…. [The] fact that confessions are made under torture does not necessarily invalidate them as evidence. Guy Fawkes also confessed under torture, yet it is never suggested that the whole story of the Gunpowder Plot was a myth…. Few will deny that the Knights were bound by oaths of secrecy, so that on the one hand they were threatened with the vengeance of the Order if they betrayed its secrets, and on the other faced with torture if they refused to confess. Thus they found themselves between the devil and the deep sea. It was therefore not a case of a mild and unoffending Order meeting with brutal treatment at the hands of authority, but of the victims of a terrible autocracy being delivered into the hands of another autocracy.

Moreover, do the confessions of the Knights appear to be the outcome of pure imagination such as men under the influence of torture might devise? It is certainly difficult to believe that the accounts of the ceremony of initiation given in detail by men in different countries, all closely resembling each other, yet related in different phraseology, could be pure inventions. Had the victims been driven to invent they would surely have contradicted each other, have cried out in their agony that all kinds of wild and fantastic rites had taken place in order to satisfy the demands of their interlocutors. But no, each appears to be describing the same ceremony more or less completely, with characteristic touches that indicate the personality of the speaker, and in the main all the stories tally.[60]

As has already been noted, Philippe gained almost nothing from the whole

affair, if his motivation was, as so many now assume, simply to despoil the Order of its wealth, for the treasure DeMolay brought with him to France from Cyprus was not found; it, along with the Templar fleet, and archives, had mysteriously disappeared prior to the arrests, suggesting that there was advance intelligence of the impending actions.

But Webster is even more unsparing in her analysis. Pointing out that Philippe le Bel actually had decided to hand over the Order's seized assets *to the Hospitallers*, she continues:

> These facts in no way daunt the antagonists of Philippe, who we are now assured—again without any proof whatever—was overruled by the Pope in this matter. But setting all morality aside, as a mere question of policy, is it likely that the Kind would have deprived himself of his most valuable financial supporters (i.e., the Templars) and gone to the immense trouble of bringing them to trial without first assuring himself that he would benefit by the affair? Would he, in other words, have killed the goose that laid the golden eggs without any guarantee that the body of the goose would remain in his possession?[61]

Webster is correct, for she is here referring to the fact that the Templars were Philippe's first recourse for loans, and despite the one final time they had barred his request for admission to the Order and for a loan, to take action *against* the very institution that had provided such largesse, and which could *continue* to provide it, makes no financial sense. *Some other motivation and agenda is at work.* And as for the Pope's insistence that the assets of the Order be turned over to the Knights Hospitallers, this too raises questions:

> Again, if, as we are told, the Pope suppressed the Order so as to please the King, why should he have thwarted him over the whole purpose the King had in view? Might we not expect indignant remonstrances from Philippe at thus being baulked of the booty he had toiled so long to gain? But, on the contrary, we find him completely in agreement with the Pope on this subject…
>
> Thus the whole theory concerning the object for which the

> Templars were suppressed falls to the ground—a theory which on examination is seen to be built up on the plan of imputing motives without any justification in facts. The King acted from cupidity, the Pope from servility, and the Templars confessed from fear of torture—on these pure hypotheses defenders of the Order base their arguments.[62]

So what was the possible motivation? Simply, the Order itself: it possessed hidden knowledge, was exempt from taxes, and was immensely powerful.

Webster's insights at this juncture are both prescient—with respect to the long history of western institutions *since* the Order's demise—and penetrating. While abjuring *private* individual property, the Order *was* allowed to have common property of the Order itself. This fact, plus its constitution and charter as a jurisdiction outside of all secular and ordinary ecclesiastical jurisdiction also meant that it was a direct affront to the social and economic structure of feudalism; it was both *a financial rather than political autocracy and oligarchy, and a system of international finance which, by its very constitution, was opposed to private property*.[63]

Obscure and obfuscated beginnings, and a public spectacle of blood and fire at the end: these were the alpha and omega of the Templars, without whom the Middle Ages might have lasted much, much longer. Webster's telling rebuttals of standard "Templar" theory open the gate, once again, to the persistent idea that there was indeed some secret knowledge at the heart of the Order, compelling its massive military and building projects, and a massive effort to quash it.

So the question remains: what was that secret knowledge?

To answer it, we must delve deeper into recent versions of the Bloodline Hypothesis, and some little known and appreciated connections between the Templars, and the other great bankers, international merchants, and intelligence operatives of the era, the Venetians.

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1. René Guénon, *The Esotericism of Dante* (Hillsdale, New York:

Sophia Perennis, 2004), p. 23.

2. See my *Financial Vipers of Venice* (Port Townsend, Washington: Feral House, 2013), pp. 75-81.

3. John J. Robinson, *Dungeon, Fire and Sword: The Knights Templar in the Crusades* (Lanham: M. Evans, 2009), pp. 321-322.

4. Nesta H. Webster, *Secret Societies and Subversive Movements* (No Location: Christian Book Club of America reprint of the 1924 edition, no date for reprint), p. 51.

5. Tim Wallace-Murphy and Marilyn Hopkins, *Custodians of Truth: The Continuance of Rex Deus* (San Francisco: Weiser Books, 2005), p. 129

6. Ibid., p. 125.

7. Ibid., p. 128.

8. Tim Wallce-Muprhy and Marilyn Hopkins, *Templars in America: From the Crusades to the New World* (San Francisco: Weiser Books, 2004), p. 16.

9. Frank Sanello, *The Knights Templars: God's Warrior, the Devil's Bankers* (Lanham: Taylor Trade Publishing, 2005), pp. 16, 21.

10. Nesta H. Webster, *Secret Societies and Subversive Movements*, p. 60.

11. Ibid., p. 77.

12. Marylin Hopkins, Graham Simmans, and Tim Wallce-Murphy, *Rex Deus: The True Mystery of Rennes-le-Château and the Dynasty of Jesus* (Shaftesbury, Dorset: Element Books, 2000), p. 128.

13. William F. Mann, *The Knights Templar in the New World* (Rochester, Vermont: Destiny Books, 2004), pp. 33-34, see also William F. Mann, *The Templar Meridians: The Secret Mapping of the New World* (Rochester, Vermont: Destiny Books, 2006), pp. 9-10.

14. It is the lack of the attention to these types of connections and considerations in "textbook" presentations of the Middle Ages that has concealed the Templar-Venetian relationship and its significance.

15. Frank Sanello, *The Knights Templars: God's Warriors, the Devil's Bankers*, pp. 72- 73, emphasis added.

16. Paul Naudon, *The Secret History of Freemasonry: its Origins and Connections to the Knights Templar*, translated from the French by Jon Graham (Rochester, Vermont: Inner Traditions, 2005), pp. 63-64, 66.

17. i.e., William, Archbishop of Tyre, ca. 1130-1186.

18. Marylin Hopkins, Graham Simmans, and Tim Wallce-Murphy, *Rex Deus: The True Mystery of Rennes-le-Château and the Dynasty of Jesus*, p. 112.

19. Ibid.

20. For Bernard being the nephew of André de Montbard, see also Guy Patton and Robin Mackness, *Web of Gold: The Secret Power of a Sacred Treasure* (London: Sidgwick and Jackson, 2000), p. 38. Patton and Mackness note that Hugh of Champagne donated land to Bernard's Cistercian Order for the founding of the Abbey of Clairvaux.

21. Marylin Hopkins, Graham Simmans, and Tim Wallce-Murphy, *Rex Deus: The True Mystery of Rennes-le-Château and the Dynasty of Jesus*, p. 112.

22. Ibid., pp. 114-115.

23. Ibid., p. 115.

24. Marylin Hopkins, Graham Simmans, and Tim Wallce-Murphy, *Rex Deus: The True Mystery of Rennes-le-Château and the Dynasty of Jesus*, p. 115.

25. Ibid.

26. That is, the name "Poor Militia of Christ" is so closely similar to the official name of the Knights Templar – the Poor- Fellow Soldiers of Christ and the Temple of Solomon - that it is difficult to avoid the conclusion that the Order referred to in the Seborga document *is* the Templars.

27. Tim Wallace-Murphy and Marilyn Hopkins, *Custodians of Truth: the Continuance of Rex Deus*, p. 117.

28. Tim Wallace-Murphy and Marilyn Hopkins, *Custodians of Truth: the Continuance of Rex Deus*, p. 118.

29. Ibid., p. 113.

30. Marilyn Hopkins, Graham Simmans, and Tim Wallace-Murphy, *Rex Deus: The True Mystery of Rennes-le-Château and the Dynasty of Jesus*, p.

pp. 115-116, emphasis added.

31. Ibid., p. 117.

32. Charles G. Addison, *The History of the Knights Templars* (Kempton, Illinois: Adventures Unlimited Press, 2001), p. 200. Note that Nosso is from Florence.

33. Ibid.

34. Charles G. Addison, *The History of the Knights Templars* (Kempton, Illinois: Adventures Unlimited Press, 2001), pp. 200-201.

35. Ibid., p. 201.

36. Ibid.

37. Ibid., p. 202.

38. Charles G. Addison, *The History of the Knights Templars* (Kempton, Illinois: Adventures Unlimited Press, 2001), p. 203.

39. Mark McGiveron, "One Possible Source for the Grail: The Joseph of Arimathea Connection," in Oddvar Olsen, ed., *The Templar Papers: Ancient Mysteries, Secret Societies, and the Holy Grail* (Franklin Lakes, New Jersey: New Page Books, 2006), pp, 164-165, for the three faced head accusation in England, see Addison, op. cit., p. 218.

40. Addison, op. cit., p. 203.

41. Ibid., p. 217.

42. Ibid.

43. Obviously, another explanation is possible, namely, the Order's vow of poverty prohibited knights from owning individual private property. A knight would thus need a retinue of military aides, squires, and so on, to maintain weapons and horses.

44. Frank Sanello, *The Knights Templars: God's Warriors, the Devil's Bankers* , p. 132. Sanello also notes that the Templar seal of two knights on one horse was used as evidence to substantiate the charge of homosexuality (pp. 214-215).

45. Ibid., p. 133. Saladin had, of course, conveniently died and could not be consulted to corroborate the statements attributed to him by de Nogaret. Observe that these assessments are in clear contradiction to the Templars'

fearsome reputation as warriors.

46. Ibid., p. 132. See also pp. 210-211. Sanello notes that the charges of child sacrifice were first compiled by the Byzantine author Psellus and levelled against the Bogomils of Eastern Europe. The doctrines of the Bogomils are remarkably similar to those of the Cathars in Western Europe and indeed the Bogomils apparently were the origin of the Cathar hierarchy according to Graham Hancock and Robert Bauval in their book *The Master Game*.

47. Addison, *The History of the Knights Templars*, pp. 215-216. See also Nesta H. Webster, *Secret Societies and Subversive Movements*, p. 52.

48. Ibid., p. 248.

49. Sanello, op. cit., pp. 144-146.

50. Addison, op. cit., p. 216.

51. See Joseph P. Farrell, with Scott D. DeHart, *The Grid of the Gods: The Aftermath of the Cosmic War and the Physics of the Pyramid Peoples* (Kempton, Illinois; Adventures Unlimited Press, 2011), pp. 201-217.

52. Addison, *The History of the Knights Templars*, pp. 204-205, citing *Processus contra Templarios*, in Raynouard's 1813 *Monumetns Historiques*, p. 73.

53. Addition, *The History of the Knights Templars*, p. 274.

54. Sharan Newman, *The Real History Behind the Templars* (New York: Berkeley Books, 2007), pp. 309-309, 311.

55. Ibid., p. 252.

56. Webster is citing Michelet's *Procès des Templiers*, II (1841), p. 241. As Webster notes, "this work largely consists of the publication in Latin of the Papal *bulls* and trials of the Templars before the Papal Commission in Paris contained in the original document once preserved at *Notre Dame*." Webster notes that one copy of this was sent under papal seals to the Pope, but that this document no longer exists in the Vatican archives, raising the possibility that this may have been part of the Vatican archives seized by Napoleon Bonaparte during his campaigns in Italy. See Nesta H. Webster, *Secret Societies and Subversive Movements*, p. 51, n. 2.

57. Webster, *Secret Societies and Subversive Movements*, p. 53.

58. Addison, *The History of the Knights Templars*, p. 275.
59. Ibid., pp. 275-276.
60. Webster, *Secret Societies and Subversive Movements*, pp. 56-57.
61. Webster, *Secret Societies and Subversive Movements*, p. 59.
62. Ibid., pp. 59-60.
63. Ibid., pp. 60-61.

2

GENEALOGIES AND METAPHORS:

A SPECULATION ON THE BLOODLINE HYPOTHESIS AND THE TABLETS OF DESTINIES

"When we discard the various distractions we discover a real historical basis for the most unlikely claim of all, the existence of a group of families who have repeatedly conspired together in an attempt to alter the course of European history. These interlinked families all claim descent from the 24 High Priests of the Temple in Jerusalem."

Marilyn Hopkins, Graham Simmans, and Tim Wallace-Murphy[1]

THE ORDER OF THE POOR KNIGHTS of Christ and the Temple of Solomon, the Templars, are, like the two-faced head they were accused of worshipping, the Janus institution of the Janus Age, with a very public visible face in their crusading knights with their distinctive white frock and red cross, with their deep continent-spanning financial affairs, houses, preceptories, castles, roads, temples and cathedrals, and a very hidden, secret "hermetic" face, a face all but sealed up and hidden to conventional history, deeply intertwined as their affairs were with Venice, and, as will be discovered here, with the Languedoc and mostly likely with secret voyages to the New World.

Moreover, as barbaric and immoral as were the tortures to which the Templars were subjected, we also discovered in the person of the British "Matriarch of Conspiracy Theory," Nesta Webster, that there are weighty problems that surround the whole Templar story, and not just on the side of King Philippe le Bel, Guillaume de Nogaret, or Pope Clement V. Viewed dispassionately, **the list of charges against them**—if invented by Philippe or Guillaume—**seems so absurd as to be counterproductive to their alleged purpose of quashing the Order in Europe and seizing its wealth**, a consideration demonstrated by the poor initial reception Philippe's letters to the other European sovereigns elicited. The common features of the

confessions, even when Templars were not under torture, appearing before the Papal commission, suggests that there is *some* kernel of truth to the charges, that there is something hidden within the Order that it wished to protect at all costs.

A. The Rex Deus Version of the Bloodline Hypothesis

As was suggested and intimated in the previous chapter, the background for all this "hermetically sealed" and hidden activity remains the various versions of the Bloodline Hypothesis. In its "Rex Deus" version, as discussed and outlined by Marilyn Hopkins and Tim Wallace-Murphy in their various books, this version of the hypothesis may have some merit worth considering, when one places it within a much broader context of the findings of contemporary New Testament era biblical scholarship, as we shall see much later.

Most people are familiar with that version of the Bloodline Hypothesis that is connected with the idea that Christ sired children with Mary Magdalen, his alleged wife and/or consort, and that some of these descendants became the family of the early Merovingian dynasty in France. Thanks to Lincoln, Leigh, and Baigent's world-famous and bestselling book of the 1980s, *Holy Blood, Holy Grail*, this hypothesis has been inextricably bound up with a mystery surrounding a small church in the French Languedoc village of Rennes-le-Château. According to the story, in the nineteenth century the village priest, Berengar Saunière, discovered parchments hidden in the altar during some renovation work in the church. Saunière at the urging of his bishop, journeyed to Paris where, according to the story, he shared his parchment discoveries with experts in hermetic doctrines at the church of St. Sulpice. Supposedly these parchments documented the Bloodline Hypothesis. Saunière returned to Rennesle-Château and undertook a series of renovations and construction around the little church, and throwing lavish parties, activities whose expense belied his modest salary as a village cure. The source of this wealth to this day remains unknown, though of course speculations abound.

The idea of relatives or even descendants of Christ, while still surprising to most people, was not all that unknown to patristics or early church history scholars, for there was a group of people in Greece and elsewhere in the

eastern Mediterranean that were called *Desposyni*, the relatives or " 'brothers' of the Lord," a group referred to by the early church historian Eusebius of Caesarea and other early Christian writers. Additionally, besides local Joseph of Arimathea and Mary Magdalen legends in the Languedoc, there are similar legends in England, in and around the ruins of the Glastonbury monastery, of the arrival of Joseph of Arimathea, in some cases, with a child.

What was new with the Bloodline Hypothesis as articulated by Baigent, Lincoln, and Leigh, was the assertion that Christ was secretly married, and had fathered a child, and that it was through this line that the early Merovingian French kings were descended.

1. "Michael" and the Rex Deus Hypothesis

A more recent twist to the Bloodline Hypothesis, one that is a great deal more sophisticated, is the "Rex Deus" version proffered by Marilyn Hopkins, Tim Wallace-Murphy, and Graham Simmans. According to them, in the 1980s, after the appearance of the British version of Baigent, Lincoln and Leigh's book on the Rennes-le-Château mystery, Wallace-Murphy was invited to speak at a meeting of a "Saunière Society" near Edinburgh, Scotland. After his presentation and a spirited discussion about the whole Bloodline Hypothesis, Rosslyn Chapel, and other topics, he was approached by a man "who introduced himself as Michael, and who proceeded to describe and explain the meaning of certain symbols that Tim might see under the Temple Mount."[2] Wallace-Murphy, asking the logical question, inquired where Michael obtained his information:

> Michael replied, rather mysteriously, 'It is part of the secret traditions of my family for the last 2,000 years.' Highly intrigued, Tim questioned him further, but due to time restraints Michael was only able to give a very brief synopsis of the story.
>
> He began by stating that the publication of the idea that Jesus may have founded a dynasty had been a matter of great relief to him, for he was a member of a group of families who claimed descent from the Davidic and Hasmonean royal families of biblical Israel, or from the 24 High Priests of the Temple in Jerusalem at the time of Jesus. The

> families passed down this information from father to selected son or daughter, each father choosing either the eldest child or the most spiritually gifted as the recipient of the secret. Apparently the genealogies of the early generations of these families had been inscribed on the walls of underground rooms below the Temple in Jerusalem. After the fall of Jerusalem and the destruction of the Temple, the surviving families fled but kept the tradition alive. Each family member privy to the secret was sworn to secrecy; they had to swear that if they disclosed the family tradition to outsiders 'may my heart be torn out or may my throat be cut'—hence Michael's fears. After the publication of *The Holy Blood and the Holy Grail*, which had brought the idea of direct descent from families in biblical Israel into the public domain with a vengeance, he felt safe in disclosing the bones of the family tradition. The families also had the obligation to keep accurate genealogies from the time of the fall of the Temple. Michael claimed that they frequently intermarried to preserve the bloodlines and increase the likelihood of the continuity of the tradition. The families were known amongst themselves as *Rex Deus*.[3]

There are a number of difficulties here that are worth mentioning, not the least of which is the apparent conflict between Jewish practice of tracing descent *through the mother* and the alleged Rex Deus tradition of tracing either through daughters *or sons*.

There is a further difficulty in "Michael's" claims that the Rex Deus secret was shared only after swearing somewhat bloodthirsty oaths about the tearing out of hearts and cutting of throats, an oath that sounds suspiciously similar to oaths already in use in Masonic lodges, and suggesting either that the story was invented with this detail thrown in, a detail that could only lead to further speculations about bloodlines and Freemasons. One must note that, additionally, this oath to maintain family genealogical history and secrecy was punishable by death; if the upper echelon of the Templars were linked genealogically to each other, and were part of this Rex Deus tradition, it might explain their discipline and the unanimity of their confessions and the charges against them, even under torture. This is, however, pure conjecture.

Conversely, the story does make significant sense in another respect, for

with the fall of Jerusalem to the Romans and the dispersal of Jewish families throughout Europe, it would have been of prime importance to those families to maintain their identity, and hence the detail about maintaining accurate genealogies as a family secret, as well as *the implied* concept that some coded means of recognizing each other, makes a great deal of sense from a general cultural and institutional point of view. In short, "Michael's" Rex Deus version of the Bloodline Hypothesis has been grafted on to the Sephardic population of Jews in Europe.[4]

2. Hopkin's, Wallace-Muprhy's, and Simmans' Caveat

To their credit, Simmans, Hopkins, and Wallace-Murphy recognized the difficulty of substantiating "Michael's claims:

> Tim was only too aware that this story was impossible to prove. Even if it were true, there would still be enormous gaps in continuity. During Roman times there might be records that could be used as verification if, and only if, the families concerned were of sufficient notability or notoriety. However, although documentary record keeping had a long history in the Near East, with some Egyptian and Sumerian records going back for several centuries BCE, effective forms of bureaucracy did not develop in Western Europe until the 10th and 11th centuries. The systematic keeping of meticulous records developed first in France and Italy, where it was well established by the 10th century, spread to Spain, the Low Countries and then to the German states. It only spread to England, albeit imperfectly, after 1066 and the invasion of William the Conqueror. Genealogy can, therefore, only be accurately studied in most of Western Europe from the 10th century onwards.[5]

In other words, without such accurate genealogical records, *any* version of the Bloodline Hypothesis must be an argued and contextual case, dependent not only on records where they exist, but also upon other considerations such as heraldic indications and so on. With respect to this "argued and contextual case," it should be noted that any claim to bloodline descent from New Testament era Judaism also inevitably invokes and implies a relationship to

the two other great cultures with which ancient Israel was intertwined, Egypt, and Mesopotamia, and thus to do full justice to that contextual argument, one must evaluate the bloodline claims against a very large historical and cultural movement. In this book, we will only be able to elaborate the Egyptian and Mesopotamian aspects of this wider contextual argument very briefly.[6]

3. "Michael," Rex Deus, and the Temple Schools

Notwithstanding this caveat, it is nonetheless intriguing to contemplate the fact that the Templar Order was founded within a mere two centuries after accurate record-keeping had spread throughout Europe, and notably had become well-ensconced in the Templars' key ally, Venice.[7] Moreover, we have already encountered indications of a hidden knowledge and founding of the Templars prior to their arrival in Palestine and their excavations. Those excavations, let it be recalled, were often eerily accurate when compared to the Dead Sea Scrolls' Copper scroll, a fact which tends to loosely corroborate "Michael's" allegations of a hidden knowledge preserved in Rex Deus families.

This aspect of the Rex Deus version of the Bloodline Hypothesis is further embellished by "Michael's" claims about the ancient temple in Jerusalem:

> For some considerable time before the birth of Jesus, the Temple in Jerusalem had maintained two separate boarding schools, one for boys and one for girls, which were administered and taught at by the HighPriests. The male graduates were destined to become priests at the Temple, rabbis or leading members of the community. All pupils at these schools were drawn from important families of proven Levitic descent. Priesthood in ancient Judaism was a hereditary function and all priests were of the tribe of Levi, whose members were allowed to marry outside the tribe with the exception of one family group, the Cohens. They were bound by law and custom to marry others from the same family, and it was from their ranks that all the High Priests were drawn. The 24 High Priests of the Herodian Temple in Jerusalem were the apex of the hierarchy of the Jewish religion. They alone had the supreme responsibility and privilege of being allowed to enter into the Holy of Holies, the inner sanctum of

the Temple, and on ceremonial occasions they would stand in ascending order of rank on the Temple steps. These men were, for ritual purposes, *known by the names accorded to their rank; for example there was a Melchizedek, a Michael and a Gabriel, all resounding names drawn from the archangels, angels, and pivotal figures from the religious history of the Jews.*

The traditions of these schools seem strange. The High Priests were not only responsible for the instruction of their highborn pupils but, when the young girls attained childbearing age, for their impregnation as well. The fate of the children of such unions is central to the story. The pregnant girls would be found suitable husbands among the highborn of Israel, which apparently contradicted Jewish customs of the time. These marriages were arranged on one inviolable condition, that the child born of the union with the priest would, at the age of seven, be returned to the appropriate Temple School for education. In this manner the hereditary principle of the royal priesthood was ensured and the bloodlines were kept pure.

One pupil at the girls' school was Miriam, or Mary as she is known to history, the daughter of an earlier pupil name Anne. Mary was impregnated by the High Priest known as the Gabriel and, when her pregnancy was confirmed, a marriage was arranged for her. She rejected the first man chosen to be her husband, so another suitable candidate had to be selected by lot from among the appropriate families. This was a young man of Davidic descent, Joseph of Tyre, whose ancestor was Hiram, King of Tyre, known to masonic legend as Hiram Abif; this wealthy young man is known to us as St. Joseph. The child of the union was Jesus who, after spending the years of his early childhood in Egypt, returned to Jerusalem and in his turn attended the Temple School.[8]

Note that other than the element of Christ' sojourn in Egypt, little of this Rex Deus story resembles the traditional story presented in the canonical Gospels of the New Testament: Gabriel is not an archangel but the code name of a Temple priest, the Temple schools exist for the purposes of ritual sex to maintain priestly family purity, and St. Joseph is descended from the

legendary King of Tyre of Masonic ritual, Hiram Abiff! As we shall discover in a subsequent chapter, the element of the sojourn in Egypt takes on some significance in the light of recent New Testament scholarship, the Dead Sea Scrolls' Copper Scroll, and in the light of wider cultural and cosmological agendas being played out and manipulated throughout the ages.

Such allegations of Temple Schools and ritual sex fly in the face of clearly stated prohibitions in the canonical text of the Old Testament. But it is worth considering those prohibitions from another angle, for many scholars, even of the most religiously conservative variety, argue that the prohibitions suggest that the practice, if not popular and widespread, was at least observed, within some circles of ancient Israel.[9] Thus, a corroborating case—whether a strong case or weak case is up to the reader to decide— can be made that there was a practice in some Israelite circles of such ritual temple sex, and thus, in this respect, "Michael's" Rex Deus claims are but a creative elaboration, but not a contradiction, of this history.

B. The Topological Metaphor of the Medium, Genealogies, and the Mythos of Divine Right

1. Rex Deus and the Discovery of the Pyramid Texts

Given this broad consistency with *some* biblical research, what is the significance of the Rex Deus version of the Bloodline Hypothesis? What exactly *are* the implications of a bloodline of groups of families extending back to Israel and the Fall of Jerusalem, the involvement of those families in the Templar Order, and the involvement of it in turn with Venice?

As previously suggested, the extension of family ties to ancient Israel also inevitably compel a relationship to even more ancient Egypt, a connection that Wallace-Murphy and Hopkins note by observing that it is in Egypt "where we find the earliest demonstrable source of a sustained system of initiation preserved by a hereditary priesthood," a tradition whose broad outlines was passed on to Judaism.[10] The connection with the Rex Deus hypothesis lies even deeper, in a "paleoancient" past going all the way back to the depths of High Antiquity, when god-kings ruled Egypt.

For them, the story begins in 1879 with the discovery of the Egyptian Pyramid Texts:

> In the winter of 1879, a rumor began to circulate in Egyptian archaeological circles of an amazing new and seemingly accidental discovery of enormous importance—one apparently brought about by an earthly incarnation of the god Anubis. Among the ancient Egyptians, Anubis was a deified form of the jackal known as the Desert Fox; his other divine incarnation was Upuaut, also known as the Opener of the Ways.
>
> Standing near the pyramid of Unas at Saqqara, an Arab workman spotted a desert fox silhouetted against the light of the rising Sun. The animal behaved rather strangely. It moved, stopped, and looked about as if inviting its silent observer to follow it. Then the animal moved again before disappearing into a large crevice in the north face of the pyramid. Sensing possible treasure, the workman followed an, after a difficult crawl, found himself in a large chamber within the pyramid. Lighting his torch, he saw that the walls of the chamber were covered with hieroglyphic inscriptions superbly decorated with turquoise and gold. Similar inscriptions were later found in other pyramids and collectively they are now known as the Pyramid Texts. In total, over 4,000 lines of hymns and formulae have been found.[11]

These texts were quickly translated by the French Egyptologist Gaston Maspero(1846-1916), who concluded that the texts represented written versions of a tradition extending back into pre-historic Egypt, and that they "predated the events described in the book of Exodus by at least two millennia."[12] The famous British Egyptologist attached to the British Museum, I.E.S. Edwards, confirmed the great antiquity of the Pyramid Texts when he stated that the texts were not inventions of the 5th or 6th dynasties; in other words, they were originated some time prior to 2,500 BCE. "Thus, in the opinion of two of Egyptology's greatest authorities, the Pyramid Texts are without doubt the oldest collection of religious writings ever discovered,"[13] and are "the earliest collection of sacred knowledge, or 'esoteric wisdom,' yet to be found."[14]

The texts, as anyone who has read them will attest, exhibit not only many peculiar parallels with Old and New Testament passages, but a sophisticated level of cosmological knowledge. Indeed, they make "repeated reference" to

the *Zep Tepi* or First Time, "the legendary time of Osiris when Egypt was believed to have been ruled directly by the gods in human form."[15] As Wallace-Murphy and Hopkins observe, the level of knowledge and the internal references to the First Time in the Pyramid Texts have led to a variety of theories of their origin, from "survivors of Atlantis" to "an earlier but undiscovered Egyptian civilization" or, as the father of modern Egyptology, Sir Flinders Petrie hypothesized, invasion by a vastly superior culture.[16]

As it turned out, Petrie was quick to discover evidence that tended to confirm his "invasion" hypothesis, finding some two thousand graves at Nakada in Egypt in 1893 and 1894 that contained pre-dynastic pottery. These "were distinctly Mesopotamian in character,"[17] and they were soon followed by other archaeological discoveries that confirmed a pre-dynastic Mesopotamian connection, including the discovery of characteristic Mesopotamian cylinder seals used to create impressions on moist clay by rolling the seal over the surface of the clay. All of this, according to Petrie's protégé, the Dutch Egyptologist Henry Frankfort, was very strong evidence of a very early contact and relationship between Mesopotamia and Egypt.[18]

These discoveries led the modern British proponent of "the New Chronology" (i.e., that tendency of some alternative researchers to argue for *earlier and more ancient* dates for many events of ancient history) David Rohl to explore other ancient Egyptian sites.

> Rohl was seeking evidence for the *Shemsa-Hor*, the followers of Horus, who, he believed, were the immediate ancestors of the first pharaohs. The earliest surviving references to the followers of Horus occur in the Pyramid Texts, which refer to a succession of priestly initiates who transmitted an extraordinary body of knowledge from master to pupil down through the generations. The origin of this knowledge lay in the mysterious "time of the Neteru,"—when the gods supposedly ruled Egypt immediately prior to the time of the earliest pharaohs. These initiates were not necessarily kings, but immensely powerful and enlightened individuals carefully selected by an elite academy that established itself at the sacred site of Heliopolis-Giza in the era of Egyptian prehistory.[19]

These connections to Mesopotamia and references to the First Time, when "gods" walked the earth and ruled over men, lead us back, once again, to a consideration of a theme that has been a consistent fellow-traveler in many previous books: the Topological Metaphor of the Medium, for it is this Metaphor that leads to an understanding of why ancient societies often placed such emphasis on bloodline descent. This understanding derives directly from an interpretation placed on that Metaphor by many ancient societies, including the Egyptian and Mesopotamian.

2. The Topological Metaphor of the Medium, the Cosmic War, and Genealogy

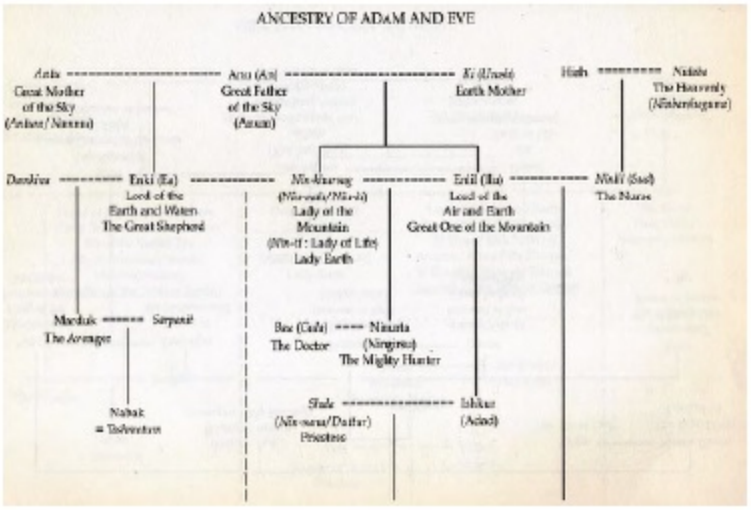
a. Mesopotamian Myth: A Primordial Trinity of Anu (Father Sky), Antu (Mother Sky), and Ki (Mother Earth)

In highlighting this interpretation of the Metaphor, we will concentrate on the Mesopotamian version I first presented in my book *The Cosmic War: Interplanetary Warfare, Modern Physics, and Ancient Texts.* There I argued that some ancient Ugaritic, Egyptian, and Mesopotamian texts refer to an interplanetary war, a "cosmic war" of the gods fought in our own solar system, a war that was in many respects an ancient interplanetary version of World War One, a fight between dynastic houses of the gods that were all interrelated, a kind of civil war in the pantheon. Additionally, I argued that this war was fought with highly advanced technologies involving "mountains"(pyramids) and the well-known Sumerian-Mesopotamian "Tablets of Destinies," technologies that furthermore could only be activated by close proximity to or physical contact with "the gods." This, I argued, suggested that the technologies could only be activated by "the right DNA."[20]

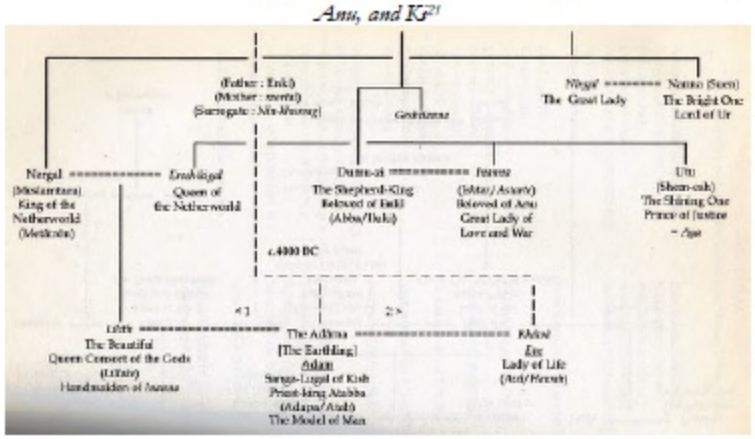
In that book, I presented a genealogical table of the gods as reconstructed from various records by the well-known researcher Laurence Gardner, and it is this, related tables from his research and a few of his own comments, that we will rely upon here to present the connection between bloodlines and The Metaphor.

Gardner lays out the "genealogy of Adam and Eve" in the context of the Mesopotamian myths and pantheon, and as such, the reader is advised always to remember that his tables are *reconstructions* based on a complex argument based on ancient texts, hypotheses, comparisons, textual dating, and so on.

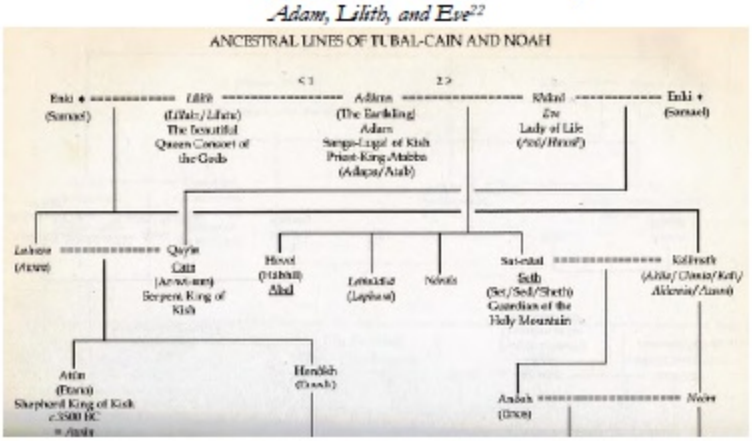
With this in mind, however, his genealogical tables afford **a clear visual glimpse at why genealogy and cosmology would be considered to be so closely intertwined and indeed two aspects of the same thing** by some families:



Laurence Gardner's Genealogy of Adam and Eve: The Desecent from the Gods Antu, Anu, and Ki[21]



Laurence Gardner's Genealogy of Adam and Eve: The Descent from the Gods to Adam, Lilith, and Eve[22]



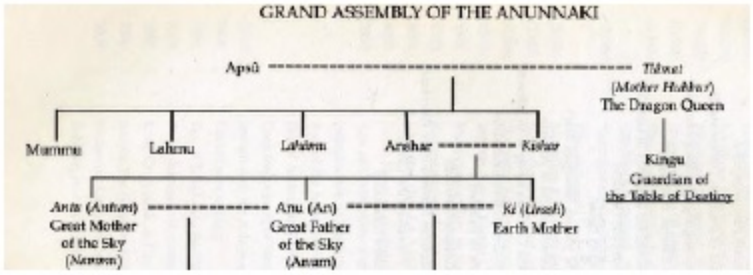
Laurence Gardner's Genealogy of Adam and Eve:
The Beginning of the Descent of the Patriarchs from Adam, Eve, and Lilith[23]

Gardner justifies this general approach by observing that "the more ancient documents are far more explicit than the Old Testament in their detailing of the patriarchal era. In these texts the Bible stories are not only placed in a better chronological context, but their social and political relevance becomes far more understandable."[24] In any case, the relevance of Gardner's reconstruction for the Rex Deus version of the Bloodline hypothesis is evident, for "the patriarchal succession, through Noah and Abraham, was the equivalent of a noble lineage," a lineage moreover "with its offshoots to the royal houses of Egypt and Judah,"[25] confirming via another root the connection between Egypt and Mesopotamia uncovered by Flinders Petrie. Gardner, however, is saying something more than that said by the archaeologist's pottery; he is saying the *Cultures* are related because their dynasties are related in the mists of prehistory, if one carefully considers and reconstructs the genealogies.[26] This means, additionally, that *if* there is any truth to the Bloodline Hypothesis in *any* version, that its ultimate significance may not even lie with the recovery of "lost knowledge," genealogical information, treasure, or lost science from the environs of the Jerusalem Temple, but rather, from something *much more ancient* and indeed not even Jewish or Hebrew at all, something more connected with Egypt, and Mesopotamia, as we shall discover in a moment.

A glance at the first of Gardner's genealogical tables, reproduced above, will reveal that at the top of this descent, one has a Trinity of:

1) *Anu*, the Great Father of the sky;
2) *Antu*, the Great Mother of the sky, and
3) *Ki*, the Earth mother.

But above this Trinity, in Gardner's reconstruction, there is yet another, deeper, and more primordial level:



Laurence Gardenr's "Grand Assembly of the Annunaki, Showing the Descent of the Trinity of Anu, Antu, amd Ki, from Apsu and Tiamat[27]

It is worth noting that Anu, Antu, and Ki are descended from Anshar and Kishar, who in turn are descended from Apsu and Tiamat:

> In Mesopotamian myth, Anšar and Kišar were a pair of primordial, *repesctively male and female*, and perhaps representing the heaven (An) and earth (Ki). According to the Babylonian Epic of Creation they were the second pair (after Lahmu and Lahamu) of offspring of Apsu (Abzu) and Tamat. (*An alternative interpretation of the passage makes them the children of Lahmu and Lahamu*). Anšar and Kišar in turn bore (An), the supreme God of heaven.[28]

In other words, depending on one's reading of the texts, one could have now one, or now two, levels of intervention between Apsu and Tiamat, and the Trinity of Anu, Antu, and Ki, and notably, the levels employ *dualities*—earth/sky or male/female—and so on.

b. A Review of the Genealogical Version of the Metaphor in the Vedic Tradition and the Mayan Popol Vuh

If this is beginning to sound rather familiar, it should, for we've encountered it before, but for those unaware of where, or how, a brief review is in order.

In the Vedic tradition, a similar primordial Trinity emerges with

1) Vishnu, the Creator,
2) Shiva, the Destroyer, and
3) Brahma, the Preserver.[29]

And again, in the more distant Meso-American version of the Mayans in *their* creation epic, one encounters *this* version of the primordial Trinity:

1) The Primordial *Sky*,
2) The Primordial *Sea*, and
3) The common surface between the two.[30]

c. The Mesopotamian Father-Mother Sky, and Abzu-Tiamat: The Abyss

Consequently, when one looks *closely* at the Mesopotamian version, one has remarkably similar elements to the Mayan and Vedic, almost as if, deep within the recesses and hidden passages and mists of human pre-history, there is some connection between Mesopotamia and Meso-America, for *Apsu* and *Tiamat* can be interpreted, and have been interpreted by some, to represent aspects of *the same underlying "Thing," the primordial abyss (Apsu) or primordial waters (Tiamat).*

But what has all of this rather confusing "comparative religious imagery" to do with a Topological Metaphor of the physical medium?

Everything!

For those who *do* know this Metaphor, it is worth reviewing it here, for the sake of those who do not. While this review *is lengthy*, it is absolutely essential in order to understand how genealogy and "topology" could be understood by the ancient mind—and by adherents to various versions of the Bloodline Hypothesis—to be so closely intertwined. As will be evident from this lengthy quotation, there is also *an Egyptian and therefore Hermetic*

connection:

…(Within) the Egyptian cosmology, the self-differentiation of Atum gives rise to the first three *neters*, a "triad" or "primordial trinitarian differentiation." It is the same within the Hindu cosmogony, for in the *Padama Purana* we read:

> In the beginning of creation the Great Vishnu, desirous of creating the whole world, became threefold: Creator, Preserver, Destroyer. In order to create this world, the Supreme Spirit produced from the right side of his body himself as Brahma then, in order to preserve the world, he produced from his left side Vishnu; and in order to destroy the world he produced from the middle of his body the eternal Shiva. Some worship Brahma, others Vishnu, others Shiva; but Vishnu, one yet threefold, creates, preserves, and destroys: therefore let the pious make no difference between the three.[31]

Note that neither in the Egyptian nor in the Hindu versions of this "primordial trinitarian homosexual ecstasy" are we dealing with any notion of a theological *revelation*.

We are dealing, rather, with the "topological metaphor" of the physical medium itself, as I noted in the appendix to chapter nine of *The Giza Death Star Destroyed*,[32] and again in *The Philosophers' Stone*,[33] and it is worth recalling what I stated there concerning the emergence of this "trinity" from the information-creating processes of the physical medium as viewed in yet *other* ancient traditions, in this case, the Neoplatonic and Hermetic.

In order to understand what the ancients meant by all the variegated religious and metaphysical imagery they employed to describe this topological metaphor—in order to *decode* it—let us perform a simple "thought experiment." Imagine an absolutely undifferentiated "something." The Neoplatonists referred to this "something" as "simplicity" (απλωτηζ). Note that, from the *physics* point of view *and from that of Hinduism itself*, we are dealing with a "nothing," since it has no differentiated or distinguishing features whatsoever.

Now imagine one "brackets" this nothing, separating off a "region" of

nothing from the rest of the nothing (Vishnu's ejaculation metaphor). At the instant one does so, one ends up with *three* things, each a kind of "differentiated nothing." One ends with:

1) the "bracketed" region of nothing;
2) the *rest* of the nothing; and,
3) the "surface" that the two regions share.

Note something else. From a purely physics point of view, this occurs without *time*, since time is measured only by the relative positions of differentiated things with respect to each other. The "regions of nothing" and their common surface are, so to speak, still eternal, and yet, at the same instant, a kind of "time" has emerged simultaneously with the operation of differentiating itself.

In short, from a non-quantifiable "nothing," information begins to emerge with the process of "bracketing" or "differentiating" itself, including the concept of *number*. On the ancient view, then, numbers do not exist in the abstract. They are, rather, functions of a topological metaphor of the physical medium.[34]

Now let us go further into this topological metaphor by notating our three differentiated nothings mathematically. There is a perfect symbol to represent this "nothing", the empty hyperset, whose symbol is Ø, and which contains no "things" or "members." Now let our original "nothing" be symbolized by $Ø_E$. A surface of something is represented by the partial derivative symbol ∂, for after all, a "surface" of something, even a nothing, is a "partial derivative" of it. So, we would represent our three resulting entities as follows:

1) the "bracketed" region of nothing, or $Ø_{A\text{-}E}$;
2) the *rest* of the nothing, or $Ø_{E\text{-}A}$; and,
3) the "surface" that the two regions share, or $\partial Ø$A-E|E-A.

Note now that the three "nothings" are still nothing, but now they have acquired information, distinguishing each nothing in a *formally explicit*

manner from each other nothing. Note something else: *the relationship between them all is analogical in nature, since each bears the signature of having derived from the original undifferentiated nothing; each retains, in other words, in its formal description, the presence of Ø*. And this will be true *no matter how many times one continues to "bracket" or "differentiate" it.* On this ancient cosmological view, in other words, everything is related to everything else by dint of its derivation via innumerable steps of "differentiation" from that original nothing. It is this fact which forms the basis within ancient civilizations for the practice of sympathetic magic, for given the analogical nature of the physical medium implied by these ancient cosmologies, in purely physics terms, everything is a coupled harmonic oscillator of everything else.[35] Finally, observe how this formal explicitness dovetails quite nicely with the Hindu conception that the created world is, in fact, illusion, a "nothing," but a differentiated nothing.

Now let us take the next step in the decoding of this topological metaphor in ancient texts and cosmologies. It is understood within the kind of mathematical metaphor that we are exploring here, that *functions* can be members of the empty hyperset without destroying its "emptiness," for the simple reason that *functions* are not "things" or objects, but pure processes. Thus far, we have dealt with regions, and surfaces, now we add *functions.*

Here is what I wrote in *The Giza Death Star Destroyed* about the three entities when examined from the standpoint of a passage of the *Hermetica:*

The passage is the *Libellus II:1-6b,* a short dialogue between Hermes and his discipline Asclepius:

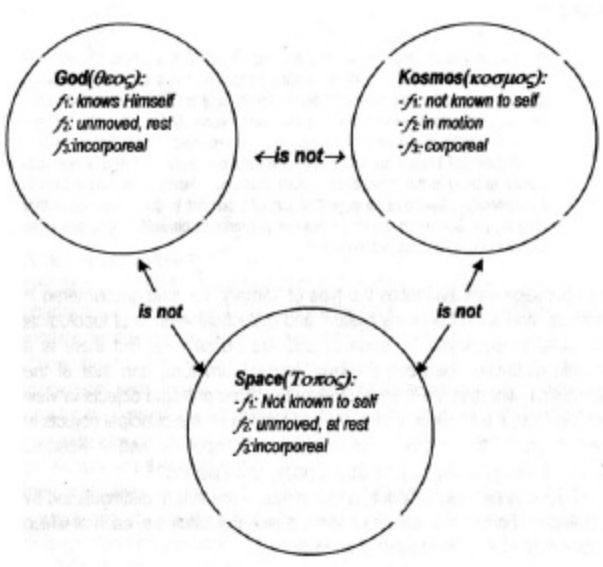
> "Of what magnitude must be that space in which the Kosmos is moved? And of what nature? Must not that Space be far greater, that it may be able to contain the continuous motion of the Kosmos, and that the thing moved may not be cramped for want of room, and cease to move? —*Ascl.* Great indeed must be that Space, Trismegistus. —*Herm.* And of what nature must it be Aslcepius? Must it not be of opposite nature to Kosmos? And of opposite nature to the body is the incorporeal… Space is an object of thought, but not in the same sense that God is, for God is an object of thought primarily to Himself, but Space is an object of thought to us, not to itself."[36]

This passage thus evidences the type of "ternary" thinking already encountered in Plotinus, but here much more explicitly so, as it is a kind metaphysical and dialectical version of topological triangulation employed by Bounias and Krasnoholovets in their version in their model. However, there is a notable distinction between Plotinus' ternary structure and that of the *Hermetica*: whereas in Plotinus' the three principle objects in view are the One, the Intellect, and the World Soul, here the principal objects in view are the triad of Theos, Topos, and Kosmos (Θεοζ, Τοποζ, Κοσμοζ), or God, Space, and Kosmos, respectively.

These three—God, Space, and Kosmos—are in turn distinguished by a dialectic of opposition based on three elemental functions, each of which in turn implies its own functional opposite:

f_1: self-knowledge ⇔ $-f_1$: ignorance
f_2: rest (στασις) ⇔ $-f_2$: motion (κινησις)
f_3: incorporeality ⇔ $-f_3$: corporeality.

So in Hermes' version of the metaphor, the following "triangulation" occurs, with the terms "God, Space, Kosmos" becoming the names for each vertex or region:



This diagram is significant for a variety of reasons. For one thing,

theologically informed readers will find it paralleled in the so-called Carolingian “Trinitarian shield,” a pictogram used to describe the doctrine of the Trinity as it emerged in the Neoplatonically-influenced Augustinian Christianity of the mediaeval Latin Church. Again, it must be recalled in this context that the Greek Fathers objected to this formulation of the doctrine in the strongest possible terms, and viewed this dialectical structure as not so much metaphysical, as “sensory,” i.e., as more applicable to physical mechanics than to dogmatic theology.

More importantly in this context, however, the diagram illustrates how each vertex—God, Space, Kosmos—may be described as *a set of functions or their opposites:*

God (Θεος) $\{f_1, f_2, f_3\}$	*Kosmos (Κοσμος)* $\{-f_1, -f_2, -f_3\}$	*Space (Τοπος)* $\{-f_1, f_2, f_3\}$
f_1: *knowledge* f_2: *unmoved* f_3: *incorporeal*	$-f_1$: *ignorance* $-f_2$: *in motion* $-f_3$: *corporeal*	$-f_1$: *ignorance* f_2: *unmoved* f_3: *incorporeal*

Hermes’ version of the metaphor thus lends itself quite neatly to an analysis in terms of Hegelian dialectic, with Space itself forming the synthesis between God, the thesis, and Kosmos, the antithesis, described in terms of the functions f_1, f_2, f_3 or their opposites.

To see how, let us extend the formalism by *dispensing with* Hermes’ metaphysical description of the *functions* f_1, f_2, f_3 and take the terms God, Kosmos, and Space as the sigils of distinct or discrete topological regions in the neighborhood of each vertex in the diagram on the previous page, and model them as empty hypersets. Since it is possible for combinatorial functions to be members of empty sets, then letting ($\varnothing_G$, ($\varnothing_K$, ($\varnothing_S$ stand for God, Kosmos, and Space respectively, one may quickly see the lattice work that results from entirely different sets of functional signatures, exactly as was the case in Plotinus, but via a very different route:

$\varnothing_G = \{f_1, f_2, f_3\}$

$Ø_K = \{-f_1, -f_2, -f_3\}$

$Ø_S = \{-f_1, f_2, f_3\}$.[37]

Note that space in Hermes' version of the metaphor, since it comprises functional elements derived from the other two regions—"God" and "Kosmos"—could be conceived as the common "surface" between the two. Thus, once again, we have our familiar three entities:

1) the "bracketed" region of nothing, or ($Ø_{A\text{-}E,}$, Hermes' "Kosmos";
2) the *rest* of the nothing, or ($Ø_{E\text{-}A}$, Hermes' "God"; and,
3) the "surface" that the two regions share, or $\partial Ø_{A\text{-}E|E\text{-}A}$, Hermes' "Space"

With this in mind, let us now look once again at the passage concerning Vishnu and the Hindu version of this primordial triad, from the *Padama Purana,* half a world and millennia removed from the *Hermetica* and related texts of Egyptian provenance:

> In the beginning of creation the Great Vishnu, desirous of creating the whole world, became threefold: Creator, Preserver, Destroyer. In order to create this world, the Supreme Spirit produced from the right side of his body himself as Brahmal then, in order to preserve the world, he produced from his left side Vishnu; and in order to destroy the world he produced from the middle of his body the eternal Shiva. Some worship Brahma, others Vishnu, others Shiva; but Vishnu, one yet threefold, creates, preserves, and destroys: therefore let the pious make no difference between the three.[38]

Once again, note that the three resulting entities, after Vishnu "differentiates himself," are described in *functional terms.* So we may substitute the names Vishnu, Brahma, and Shiva for Hermes' God, Kosmos, and Space. And again, one of these, Brahma the "preserver", appears to be a functional "set" of "nothing" that is a common surface of the other two,

Vishnu the creator and Shiva the destroyer:

At this juncture, a picture of androgynous Shiva was interposed in the text:

Androgynous Shiva

This picture was followed by a table summarizing the resemblance of the Egyptian/Hermetic and Indian/Vedic versions of the Metaphor, where each member of the Primordial Trinity is distinguished by certain characteristic functions He, or It (or She!) performs:

1) Hermes' *God* (Θεοζ) is functionally (a) unknown or unknowable, (b) incorporeal, and unmoved or at rest(ατασιζ), while the Vedic *Vishnu* is the *creator;*
2) Hermes' *Kosmos* is (a) known, (b) corporeal, and (c) in movement or motion(κινησιζ) while the Vedic Shiva, predictably, also articulates opposite functions from Vishnu, just as Hermes' Kosmos articulates opposite functions from God, for Shiva is *the Destroyer;* and
3) Hermes' Space (Τοποζ) may be seen as a common surface of God and Kosmos, emboding functions—(a) unknowability, (b) incorporeality, and (c) rest—that are combinations of God and Kosmos, and similarly, the Vedic Brahma, as *Preserver* is a common surface midway between Vishnu's *Creation* and Shiva's *destruction.*

Resuming now with the explication of the Metaphor from *Grid of the Gods:*

> Note in the case of the *Padama Purana* that the functional set identified with each region or "manifestation of Vishnu" is described

by a function(creation), its inverse(destruction), or the inverse of the other two(preservation). And again, we have the same three entities:

1) the "bracketed" region of Nothing, or ($Ø_{A\text{-}E,}$, Hermes' "Kosmos", and the *Padama Purana's* Shiva;
2) the *rest* of the Nothing, or ($Ø_{E\text{-}A}$, Hermes' "God" and the *Padama Purana's* Vishnu; and,
3) the "surface" Nothing that the two regions share, or $\partial Ø_{A\text{-}E|E\text{-}A}$, Hermes' "Space" and the *Padama Purana's* Brahma.

The implications of this sort of analysis are profound and farreaching, for they suggest that behind certain types of metaphysical texts, particularly those suggesting triadic structures, there is a much deeper topological metaphor that such texts are designed to encode and transmit. It suggests that all such texts are capable of a deep topological analysis, and that they have nothing, really, to do with metaphysics in the conventional philosophical or theological senses at all. They also suggest, as more and more differentiations are added to this process that account for the rise of physical creation, that there is a *physics* reason for the phenomenon of the world grid. They suggest that, as the physical medium is the information-creating and transmuting Philosophers' Stone itself, that the purpose of the world grid and its constructions is one of an "alchemical architecture," of the monumental manipulation and engineering of the medium itself, for after all, on the ancient view, once again, everything derives from that nothing and is a multi-differentiated nothing, directly tied in with everything else.

In these metaphysical and religious texts, in other words, we are looking at a profound topological and physics metaphor. We are looking at declined legacies of a very ancient, and very sophisticated, science.[39]

It is easy to see how, within this scheme, the Mesopotamian version fits, for once again, one begins with a version of the primordial "No-thing," the

abysses of Abzu or Tiamat, *who, as primordial abyss or sea,* may be seen as the slightly different articulation of the same symbolic complex, as dual symbolic articulations of the primordial androgyny of the Vedic tradition, which in turn leads to an articulation of a "primordial Trinity"—Anu or Great Sky Father, Antu, or Great Sky Mother, and Ki, Mother Earth— rather similar to the Mayan Trinity.

So what do we have?

In *topological* symbolism, we have but three things:

1) One differentiated region, or "interior" of Nothing, symbolized by the empty-hyperset Ø and the notation for interior, the superscripted "o", the subscripted letters or numbers of this type of notation simply denote a means of labeling one such region in distinction from another, thusly: $Ø^0{}_{1;}$
2) Another differentiated region or "interior", similarly notated: $Ø^0{}_2$; and
3) Their "common surfaces", where they intersect or "touch" each other, and which shares functional properties of one or the other regions, where the surface is aptly symbolized by the partial derivative symbol *∂*, apt, because after all, a common surface of two distinct regions of No-Thing is a derivative of them, thusly: $∂Ø_{1,2}$.

Once these basic ideas are in hand, one may now see why a *genealogical interpretation* of the Metaphor becomes possible, for imagine now distinguishing within that common surface above, two further regions with their own common surface, and so on and so on.

3. The Genealogical Version of the Topological Metaphor: The Divine Right of Kings and Ancient Technological Activation

In this way, the derivation Anu, Antu, and Ki from Anshar and Kishar, then they from Apsu/Tiamat, might be symbolized as follows:

1) Apsu/Tiamat: Ø
2) Anshar and Kishar: ($Ø_1{}^0$, $Ø_2{}^0$, with Apsu/Tiamat remaining now as

the implied common surface $\partial Ø_{1,2}$;

3) Antu now becomes a second order derivative interior of Kishar: $\partial^2 Ø_2{}^{0;}$
4) Ki becomes a second order derivative of Anshar $)\partial^2 \partial_1{}^0$
5) and Anu becomes a second order derivative of the common surface of both $\partial^2 \partial_{1,2}{}^0$

and on and on one could proceed throughout the entire genealogical table, with each common surface becoming in turn a region, with more common surfaces distinguishing in ever lower order derivatives, more regions and more common surfaces, a kind of cosmological, "topologi-genealogy."

Not for nothing then did many of the ancients conceive of the primordial Ø in terms of androgyny, for the sexual imagery—the imagery of the creation of ever more and more information in the system—is precisely the point: information creation drives the system.

But as a consequence of this view, *higher order derivatives* or the preservation of their signatures through the "genealogical/topological tree" of the system will also mean that some will inevitably be led to think, and to *act* on this thought, that *those in possession of the signature will be able, by dint of higher placement in the tree of (topological descent), to affect more of the cosmological system*. Consequently, in terms of the Topological Metaphor of the Medium it is this precise feature that accounts directly for the origin of the idea of the divine right of kings, the right of certain bloodlines or descents to rule. It is for *this precise reason* that ancient Mesopotamia and Egypt were obsessed with keeping records of this descent, the "King's lists," for *the records established the claim of authority which in turn was based upon topological descent*. It is important not to miss the implication of this, so it is best to state it nakedly and baldly: *the descent evident in the claim to divine right is both genealogical and topological.*

The implications of this are from this point of view "cosmic," for as I averred in *The Cosmic War*, the technologies of the gods—the Tablets of Destinies—appear to have been capable of activation only by those with the requisite *signature* of this topological descent, i.e., with the signature of a "higher order derivative common surface," i.e., a second or third order

derivative *closer to the top of the tree* rather than a "hundredth or thousandth" or lower order derivative closer to *the bottom* of the tree.[40] It is worth recalling here that the Tablets of Destinies, in the Mesopotamian texts, conferred "all the power of the universe" to their possessors, and hence, an extraordinary and god-like power for creation and destruction;[41] it is now here directly suggested that one cannot dismiss the possibility, *if* one is entertaining any version of the Bloodline Hypothesis, that the families behind the initial Templar presence in Palestine may have been looking precisely not for simply *Jewish* treasure and esoterica, but something far older and far more powerful: the Tablets of Destinies, or for something that tied them to ancient Egypt.

Significantly, Gardner is aware of these types of implications, for he mentions antediluvian esoteric traditions concerned with these Tablets of Destinies:

> One of the scholarly adepts of later times was none other than King Ashur-banipal of Assyria, who wrote on a clay tablet in the 7th century BC, about 100 years before the Israelite captivity: 'The god of the scribes had bestowed upon me the gift of the knowledge of his art. I have been initiated into the secrets of writing. I can even read the intricate tablets in Sumerian. I understand the enigmatic words in the stone carvings from the days before the Flood.'[42]
>
> 'From the days before the flood'? But the Flood was in 4000 BC—so to what stone carvings of such ancient origin did the King refer? … Ashurbanipal learned, as did many others of privileged esteem, from the most treasured archive of original civilization—the ultimate godly document of sacred knowledge: the *Table of Destiny*.[43]

This is not the only obscure ancient reference to a "knowledge of the ancients inscribed in rock" and predating the Flood, for elsewhere Gardner notes another connection:

> The book of Jubilees states that Enoch, the early patriarch, 'was the first one from among the children of men that are born on the Earth to learn writing and the knowledge of wisdom—and he wrote the signs

> of heaven'. These signs (from the *Table of Destiny*) are described as being the 'science of the Watchers', which had been carved in a rock in distant times, and Enoch tells that the Watchers were the 'holy angels who watch'.[44]

Others researchers believe the Watchers are actual physical—though extremely long-lived—beings.

In either case, one again has a reference to the famous—or infamous—Tablets of Destinies, the *causus belli* in so Mesopotamian texts of so many pantheoic "civil wars of the gods." Here, let it be observed, the Tablets of Destinies are clearly connected in the Israelite apocryphal tradition to *very ancient primordial and high knowledge*, the knowledge of the "Watchers" who are "the holy angels," in other words, of a knowledge linked inextricably to those *at the top* of the Metaphor of topological descent.

Gardner alludes once again to this hermetic-esoteric tradition of the High Knowledge of a "Primordial," antediluvian Antiquity, this time in connection to the Jewish system of esotericism, the Kabbalah, or Qabbalah:

> When Abraham promoted the Mesopotamian tradition of Enlil-El in Canaan, he was said to have gained access to a uniquely inscribed tablet of ideograms (symbols of concept without nominal expression, as in some Chinese characters). This was revered as 'the testament of a lost civilization—a testament of all that humankind had ever known, and of all that would ever be known.'
>
> To the Sumerians, this composition was known as the *Table of Destiny*, and their history records that the guardians of the *Table* had been Kingu(a son of Tiamat) and Tiamat's great grandsons Enlil and Enki. In the esoterica Jewish tradition, it was also called the *Book of Raziel*—**a collection of secrets cut into sapphire and inherited, at length, by King Solomon**.
>
> The philosophical cipher of the *Table* become known as *Ha Qabala* (The *QBL* tradition of light and knowledge) and it was said that he who possessed *Qabala* also possessed *Ram*, the highest expression of cosmic knowingness.[45]

Note the reference to a sapphire stone inscribed with this ancient knowledge, that according to this particular esoteric tradition, came into the possession of Solomon.

If the Templars uncovered Temple treasure, one of the things, as is often alluded or hypothesized, is that they uncovered *something* that gave them the extraordinary knowledge one sees associated with their construction projects in Europe. Thus, it is just barely conceivable that perhaps they uncovered something like Solomon's sapphire, or the ability to "twist" or recombine knowledge, or both.[46]

The question is, if they *did* uncover some hidden treasure or world-shattering lost and hidden knowledge, what did they *do* with it?

And more importantly, is there any indication that they *did* uncover such knowledge?

The answer to the latter question is, "yes, and it's called North America," and the Templars, and their allies, the Venetians, appear to have known all about it…

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1. Marilyn Hopkins, Graham Simmans, and Tim Wallace-Murphy, *Rex Deus*: *The True Mystery of Rennes-le-Château and the Dynasty of Jesus* (Shaftesbury, Dorset: Element, 2000), p. xii.

2. Marilyn Hopkins, Graham Simmans, and Tim Wallace-Murphy, *Rex Deus,* p. 38.

3. Ibid., pp. 38-39.

4. A brief note here: the Sephardim is a term that designates precisely the descent from the families of the Jewish diaspora after the Fall of Jerusalem to Roman General Flavius Titus. The Ashkenazim is the term that denotes decent from the Khazars of eastern Europe that converted to Judiasm. In effect, the two populations denote "cradle" or "original" Jewish families on the one hand, and families descended from mediaeval converts on the other. This is a complicated story that we will return to in the penultimate chapter of this book.

5. Marilyn Hopkins, Graham Simmans, and Tim Wallace-Murphy, *Rex*

Deus, p. 39.

6. This book constitutes the beginning of the attempt to make such a wider case. A much more detailed case will have to wait for further volumes, since our focus in this book is largely on the Middle Ages forward into the Renaissance and early Enlightenment.

7. In this respect it will be recalled that Venice eventually kept a "Golden Book" cataloguing families of ancient descent and nobility, and carefully distinguished between them and families admitted to the Venetian nobility more recently on account of their wealth and influence.

8. Marilyn Hopkins, Graham Simmans, and Tim Wallace-Murphy, *Rex Deus*, pp. 41-42.

9. For quick survey of this rather intricate problem, there are a number of online sources that give good, though in some cases, tendentious summaries of this rather specialized debate. Q.v. Karl Radl, "Jews and Sacred Prostitution in Ancient Israel," http://semiticcontroversies.blogspot.com/2013/09/jews-and-sacred-prostitution-in-ancient.html. Another useful summary of "conservative" biblical scholars on the subject is given by the website www.gaychristian101, under the title "Shrine Prostitutes—Is THAT what Moses was Talking About in Leviticus 18:22 and 20:13?" http://www.gaychristian101.com/Shrine-Prostitutes.html. While the bias or use of the materials in the last reference is obvious, there is another perspective that must be mentioned with respect to it, and that is that *most* biblical scholarship of the Old Testament does not acknowledge either a Mosaic authorship nor time period for the Torah or Pentateuch, the first five books of the Old Testament, and more recent scholarship, which hopefully I will explore in a future book, dates the Pentateuch to an even later period than the celebrated Documentary Hypothesis, which fixes the Pentateuchal books to ca. 621 BCE. The more recent trends fixes these books to ca 300-200 BCE. Both time frames, that of the Documentary Hypothesis and the later dating of some more recent scholarship, would be more in line with Herodotus' allegations of the widespread nature of temple, or ritual, sex and prostitution.

10. Tim Wallace-Murphy and Marilyn Hopkins, *Custodians of Truth: The Continuance of Rex Deus* (San Francisco: Weiser Books, 2005), p. 9.

11. Tim Wallace-Murphy and Marilyn Hopkins, *Custodians of Truth,* pp. 9-10.

12. Ibid. Once again we must note that at this time in history, most scholars in Europe were dating the Exodus in terms of the then-emerging Documentary Hypothesis, while most conservative and religiously-committed scholars continued to adhere to a date for the Exodus between 1250-1440 BCE. Thus, Maspero meant that the Pyramid texts dated to a period of pre-dynastic Egypt. As has been noted, more recently, two extremes in the tendency to date Old Testament texts (and their events) have emerged, the so-called "New Chronology" which pushes the date of the Exodus even *further* back in the past, and on the other hand, a re-interpretation of the Pentateuch as dependent on texts of Berossus and Manetho and the Jewish community at Alexandria responsible for the Greek translation of the Old Testament known as the Septuagint. This tendency dates the Pentateuch to ca. 300- 200 BCE. I mention this so that the reader is aware of the wider context of scholarly trends and tendencies, and to illustrate the complexities attached to maintaining various versions of the Bloodline Hypothesis.

13. Wallace-Murphy and Hopkins, *Custodians of Truth*, p. 10.

14. Ibid., p. 11.

15. Ibid.

16. Wallace-Murphy and Hopkins, *Custodians of Truth*, p. 12.

17. Ibid.

18. Ibid., p. 13.

19. Ibid., p. 14.

20. Q.v. my *The Cosmic War: Interplanetary Warfare, Modern Physics, and Ancient Texts* (Kempton, Illinois: Adventures Unlimited Press, 2007), pp. 139-267, 303-311.

21. Laurence Gardner: *Genesis of the Grail Kings: The Explosive Story of Genetic Cloning and the Ancient Bloodline of Jesus* (Gloucester, Massachusetts: 2002), p. 329.

22. Ibid., p.330.

23. Laurence Gardner: *Genesis of the Grail Kings: The Explosive Story of Genetic Cloning and the Ancient Bloodline of Jesus*, p. 334.

24. Ibid., p. 6. It should be noted that Gardner's placement is but *one* possible hypothesis, and is not without its wider problems vis-à-vis the complexity of scholarship of the ancient Middle East. We have already noted in a previous footnote that the dating biblical texts alone is indicative of this complexity, for depending upon how they are viewed, the signal event of the Old Testament, the Exodus, is denied by some authors to have occurred at all, and others have proposed dates for the final form of the Pentateuch ranging from 1700 to ca. 300- 200 BCE. Again, our use of Gardner is *solely* to illustrate the *conceptual* links between the Topological Metaphor and Genealogy. For Gardner, the Flood, rather than the Exodus, becomes the point of entry for his argument coupling the Pentateuch and biblical Old Testament pseudepigrapha to Mesopotamia (see Gardner, op. cit., pp. 24-39).

25. Ibid., p. 33.

26. A hazardous enterprise to say the least, full of its own conjectures!

27. Laurence Gardner: *Genesis of the Grail Kings: The Explosive Story of Genetic Cloning and the Ancient Bloodline of Jesus*, p. 316.

28. Jeremy Black and Anthony Green, *Gods, Demons and Symbols of Ancient Mesopotamia*(Austin, Texas: University of Texas Press, 2006), p. 34.

29. See Joseph P. Farrell with Scott D. deHart, *The Grid of the Gods: The Aftermath of the Cosmic War and the Physics of the Pyramid Peoples* (Kempton, Illinois: Adventures Unlimited Press, 2011), p. 63.

30. Ibid., p. 183.

31. W.J. Wilkins, *Hindu Mythology* (New Delhi: Heritage Publishers, 1991), p. 116, citing the *Padama Purana*.

32. Joseph P. Farrell, *The Giza Death Star Destroyed* (Kempton, Illinois: Adventures Unlimited Press, 2005), pp. 222-245.

33. Joseph P. Farrell, *The Philosophers' Stone: Alchemy and the Secret Research for Exotic Matter* (Feral House, 2009), pp. 43-48.

34. The similarity of this concept to Schwaller De Lubicz's understanding of numbers in ancient Egypt as *functions of geometry* is readily apparent. Schwaller, a mathematician, knew that he could have expressed this conception more deeply, in the form of numbers not as functions of geometry, but of an even higher-order, as functions of the topology of the

physical medium itself. It is my opinion that he did not do so, not because he was unaware of it, but rather, because he was trying to popularize and render Egyptian cosmological thought understandable to lay audiences.

35. Of course, everything is not necessarily an *efficient* oscillator of any other given thing, but that is a more complex aspect of the ancient cosmologies and their topological metaphor than can be explored in this chapter. That is the purpose of the rest of this book.

36. *Libellus: 1-6b, Hermetica,* trans. Walter Scott, Vol. 1, pp. 135, 137.

37. Joseph P. Farrell, *The Giza Death Star Destroyed,* pp. 239-241, see also my *The Philosophers' Stone,* pp. 44-47.

38. W.J. Wilkins, *Hindu Mythology* (New Delhi: Heritage Publishers, 1991), p. 116, citing the *Padama Purana*.

39. Joseph P. Farrell with Scott D. deHart, *Grid of the Gods*, pp. 70-79.

40. Joseph P. Farrell, *The Cosmic War: Interplanetary Warfare, Modern Physics, and Ancient Texts*, pp. 234-273.

41. Ibid., p. 221ff.

42. Gardner, *Genesis of the Grail Kings*, p. 49, citing Z. Sitchin, *The 12th Planet*, p. 22. It should be noted, however, that Sitchin did not footnote his books, a common failing in much alternative research. The claim is fairly well known and even reproduced in the Wikipedia article about Ashurbanipal, but again, there is no *exact* citation of the Tablet itself nor of any translation where Sitchin's text or anything similar may be found.

43. Ibid., pp. 49-50.

44. Ibid., pp. 58-59.

45. Gardner, *Genesis of the Grail Kings*, p. 127, boldface emphasis added. Gardner also notes that "From a quite separate root, the Arabic *KBL* (meaning 'to twist')—came the German word *kabel* and the English word 'cable', as in a twist of wire strands. Hence, the resultant word *Kabalah* relates to a 'confusion', and is not to be assigned, as it so often is, to the enlightenment of the *QBL (Qabala*). When really twisted, to the extent of intrigue, the emphasized consonantal stem becomes *KBBL*, whence *Kabbalah*, which relates to the German word *kabal* and the English 'cabal'." (p. 127)

46. Regarding traditions of High Knowledge having been inscribed on(or *in*) or otherwise encoded in stone: there is, for example, the tradition that the Egyptian god Thoth inscribed his knowledge on (or in) emerald, and sapphire(corundum) has its own long association in esotericism and in scientific studies of gravity. See my *Giza Death Star* (Kempton, IL: Adventures Unlimited Press, 2001), pp. 270-274 and my *Giza Death Star Destroyed* (Kempton, IL: Adventures Unlimited Press, 2005a), p. 53ff. I also note in the latter book that there appears to be a Templar connection with the recovery of some of the lost gemstones of the Jewish High Priest's *ephod*. (Q.v. pp. 255-263.)

3

HERMETIC KNOWLEDGE AND HIDDEN VOYAGES:

TEMPLAR AND VENETIAN EXPLOITATION OF HIDDEN KNOWLEDGE?

"In 1203, Marin Zeno took part in the conquest of Constantinople and became podesta, or governor, of the Venetian enclave in the city in 1205."
Tim Wallace-Murphy and Marilyn Hopkins[1]

"Ultimately what we may infer is that this rediscovered mapping knowledge allowed Prince Henry Sinclair and his Knights Templar to relocate the ancient meridians… and thereby both establish secret Grail settlements in the New World and safely deposit more concrete 'treasure'—artifacts, manuscripts, and relics—that could easily be retrieved centuries later by future initiates of their sacred knowledge, including such men as Verrazano, Jacques Cartier, Samuel de Champlain, and Lewis and Clark."
William F. Mann[2]

THE IDEA THAT VENICE, THE TEMPLARS, the French Cathars in the Languedoc, Scottish princes under feudal obligation to Norwegian kings, the sack of Constantinople during the infamous Fourth Crusade, secret knowledge, German miners, fourteenth century alchemy and counterfeiting, not to mention the idea of bloodlines claiming *some* sort of relationship to the Israel of New Testament times, and hidden and little known pre-Columbus voyages to the New World, are all intertwined in some sort of inscrutably complex tapestry seems absurd at first glance.

That, however, is exactly what we are going to examine in this chapter.

The Ariadne's Thread that allows one to walk through this labyrinth with relative calm (and without being overwhelmed by the surfeit of information) is the connection between Venice and the Templars. It is one of those obvious and crucially important pairs of dots that often go unconnected, or, if

connected as they sometimes are by various authors, the implications that spill out from the connection are either left unstated or remain overlooked.

So we will begin with Venice, and the Templars…

A. Venice and the Templars
1. Revisiting the Fourth Crusade (1202-1204 CE)

The most overlooked possible connection between Venice and the Templars may be the Fourth Crusade, 1202-1204. Here it is worth recounting the run-up to this Crusade as I told the story in a predecessor volume, *The Financial Vipers of Venice: Alchemical Money, Magical Physics, and Banking in the Middle Ages and Renaissance.* Venice's rise to economic and military power began with a document, the imperial edict that gave the city-state tax exemption throughout the East Roman(Byzantine) Empire. This document, the Golden Bull of 1082, granted Venice special accomodations—a "Venetian quarter"—in Constantinople itself, plus similar grants in Athens, Salonika, Thebes, Antioch, Ephesus, and the important islands of Chios and Euboea. Each of these ports were crucial as staging areas for the Venetian galleys plying their trade with the Empire.[3] As the Empire's power declined, the one weapon it had left was to play off such trading privileges between Venice's great rivals, Pisa, and especially Genoa, and thus the Genoese also came to possess established trading quarters in Constantinople and along the chain of ports and islands of southern Greece.[4] This means in effect that in all of Western Christian Europe at this time, Pisa, Venice and Genoa alone had a large well-organized ship-building industries. This will become an important consideration in a moment, as we shall see.

Consequently, when Pope Innocent III called for a fourth crusade against the Islamic world in 1198, any crusading army would have to deal either with Venice, Pisa or Genoa, to transport their army from Western Europe to the Middle East, but when he issued his call, both Genoa and Pisa were at war with each other, "leaving Venice along with the material and maritime resources able to transport an army to the Middle East."[5] It is against this backdrop that:

…six *French* knights arrived in Venice during the first week of Lent

> in 1201 to negotiate with the Venetian Doge, Enrico Dandolo, the terms of Venetian involvement in the Crusade. Dandolo, at this point, was over ninety years old and blind, and hence was known as "the blind Doge."[6]

It is, of course, the fact that these negotiating knights were *French* that is the root of the possibility that they were *Templars*, for the home base of the Templars was, as we have seen, France. Nor should another obvious fact be overlooked: by this point of history, the Templars had been around for at least seventy-five years, if one accepts the traditional dating, or even longer if one does not. This means that with their international extent and financial and military operations, they also would have had experience *negotiating*. And finally, the Order itself was *founded* precisely to be a *crusading* order.

This means that at some *deep* level, the Fourth Crusade was in some sense not merely a *Venetian* affair but also that it is strongly possible that it was a *Templar* affair.

There is yet a final clue that the Fourth Crusade was a Veneto-Templar affair. As I noted in *Financial Vipers of Venice*, when the Venetians were negotiating the terms of their involvement with the Crusade, while the ostensible plan of the Crusade was for a direct invasion of Egypt, to cut the troublesome supply lines from Cairo into Palestine that had enabled Muslim armies freedom of maneuver and a virtually endless supply of manpower, the Venetians had secretly assured the Egyptian sultan that they would not invade Egypt. The implication, in other words, was that the Blind Doge of Venice, Enrico Dandolo, had already *deliberately* planned the diversion to Constantinople to begin with. In evidence of this, I pointed out that Venice had begun to issue a near-clone copy of the Byzantine *hyperperon*, the "reserve currency" of the day, *prior* to the debarkation of the Crusade, in order to directly challenge the remaining economic power of Constantinople, and usurp it for Venice.[7] So where do the Templars fit into this scheme? When the final terms between Venice and "the French knights" were negotiated, their terms "were generous, and, upon careful examination, duplicitous":[8]

> We will build horse transports to carry 4,500 horses and 9,000

> squires; and 4,500 knights and 20,000 foot soldiers will be embarked on ships; and our terms will include provisions for both men and horses for nine months. This is the minimum we will provide, conditional on payment of four marks per horse and two per man. And all the terms we are setting out for you will be valid for a year from the day of departure from the port of Venice to serve God and Christendom, *wherever that may take us*. The sum of money specified above totals 94,000 marks. And we will additional supply fifty armed galleys, free of charge, for as long as our alliance lasts, with the condition that we receive half of all the conquests that we make, either by way of territory or money, either by land or at sea. Now take counsel among yourselves as to whether you are willing and able to go ahead with this.[9]

The obvious, but often overlooked (or perhaps, deliberately *unstated*), fact here is precisely the enormous sums of money involved, and the enormous size—for that time—of the army involved, an army consisting of 4,500 knights, each with two squires for a total of 9,000 squires, *plus* 20,000 foot soldiers! Only one of the military orders, the Templars or Hospitallers, were even remotely capable of bearing such enormous costs or fielding such large armies. Put differently, the very *terms* of the negotiations between Enrico Dandolo and Venice on the one hand, and the "French knights" on the other, points to the involvement of the Templars at the outset. Only they could be considered as having the military and financial resources to even *consider* negotiating such a contract.

Additionally, as I observed in *Financial Vipers of Venice*, the fact that Venice had secretly reassured the Egyptians that they would not invade Egypt, leaving the eastern Mediterranean port of Acre as the only viable staging area for such a large army,[10] they also secretly reassured the "French knights" that Egypt would indeed be the ultimate point of invasion![11] This invasion, as noted, and as far as the knights were concerned, was

> …to cut the supply lines to the Holy Land, leaving it to fall into the Crusading army's lap like an over-ripened fruit. But note that as far as *Venice* was concerned, the secret double-dealings between the

> Egyptian Viceroy and the French knights had left them in de facto control of the objectives, since they commanded the fleet that was to transport the army, Venice had created the conditions of maximum diplomatic flexibility…[12]

But even *this* reading, really, does not go deeply enough into the murky hidden history of the Fourth Crusade, and to see why, we must now indulge in some "high octane speculation."

As is known, the Fourth Crusade eventually ended up in Constantinople, where the Venetian-led forces sacked the city, and installed a Latin Emperor, and installed a Venetian *podesta*, or governor, to oversee its new Latin Empire in the east, one Marin Zeno, in 1205.[13] Pay attention to that family name, for the Zeno family will re-enter our story in a major way. In any case, the sacking of the capital of the East Roman Empire gave the Venetian oligarchical families access to the vast knowledge of the imperial archives.

But what of their close allies, the Templars?

We have seen that, by the fall of Acre in the fourteenth century, the alliance of the Templars and Venice was something of a "given" in the European and international politics of the day. Here, at the *beginning* of the Fourth Crusade, it appears that there is strong *circumstantial* evidence of their deep involvement at the *onset* of the affair that led ultimately to the sack of Constantinople and the imposition of western rule over the rump state that Byzantium had become.

We are left with two questions: (1) is there any *other* evidence of Templar involvement in the Fourth Crusade, and (2) did they know at any stage of the Crusade that Constantinople and not the Middle East was to be the ultimate objective?

In answer to the first question, it is true, *and even somewhat suspicious*, that given the strong circumstantial evidence that we have presented for the Templars' involvement in the initial planning of the Fourth Crusade, there is *no* mention of such involvement "in any of the contemporary accounts of the crusade."[14] It is true that the Templars, and their great rivals the Hospitallers, were both involved in preaching for and otherwise promoting the Crusade.[15] More importantly, however, there *is* evidence both of Hospitaller and

Templar brothers being present in the Fourth Crusade, but this evidence comes *after* the Crusade was over, and the imposition of Venetian rule over Constantinople had become reality. This is in a letter of Pope Innocent III to Baldwin of Flanders, who had become the Latin Emperor of Constantinople. The Pope was writing in response to a letter from Baldwin informing him that the crusade had seized the city. The Pope notes in *his* letter that the original letter from Baldwin to Innocent was carried to Rome by a Brother Barozzi "of the Order of the Temple,"[16] and thus "the fact that Baldwin had a Templar in his entourage to whom he could entrust his letter to Innocent, plus the fact that the Order of the Temple was to receive a share of the gifts Brother Barozzi carried, suggests that some Templars had accompanied the crusade."[17] But there's more. "Brother Barozzi" was himself "from a Venetian family, lords of Santorini and Therasia," and was a former commander of the Templar Order in the northern Italian district of Lombardy, that is to say, the territory around Milan![18]

But what was the Templars' motivation for participation in the Crusade, if there was any beyond the obvious objective of Palestine, or the acquisition of lands in Greece and Byzantium that could function as staging areas for further military action, and sources of income for the Order? Did the Templars know, at any stage, that the ultimate objective of the Venetians was *not* the Holy Land, but, as Venice's Byzantine coinmimicking episode evidences, Constantinople itself?

Once again, there is no *direct* evidence that they knew at the outset, nor at any point along the route to Constantinople, so one must again rely upon a circumstantial and speculative case. First, as we have already noted, the Templar Order was *an international military-industrial complex*, spanning all of Western Europe, and like all such enterprises, it thus also commanded a considerable capacity for gathering intelligence. Indeed, as many authors have noted, there was even contact between the Templars and their Islamic equialent, the Order of Assassins, who in turn commanded their own extensive underground intelligence network throughout the Islamic world.[19] One must therefore entertain the possibility, based on this feature of Templar organization alone, that they had at least *some* inkling of Venetian diplomatic duplicity regarding their secret pledges to the Egyptian viceroy that they would not invade Egypt. Indeed, it almost strains *credulity* to believe that

they heard nothing whatsoever about it. But there is *another* factor arguing for Templar knowledge of Venetian intentions at the outset, and this factor also argues for a very different motivation underlying their participation.

This factor is the extraordinary conditions surrounding the founding of the Templar Order itself, for as has already been seen, the official cover story for the founding of the Order—nine French knights to protect pilgrims in *to* and *in* the Holy Land—makes no sense. A mere nine knights would have been totally inadequate to the task. Moreover, as has also been seen, these knights were more preoccupied in *digging and looking for something* than they were with protecting pilgrims. In other words, the ostensible purpose of the Order, and the hidden purpose—the search for hidden knowledge and "things"—were two different things altogether. When one factors in *this* consideration, the possible hidden motivation for Templar participation in the Fourth Crusade not only becomes obvious, but the idea that they knew of Venetian diplomatic duplicity and the ultimate objective of Constantinople *ab initio* becomes reasonable, for the imperial archives would constitute a potential treasure house of hidden knowledge and information. Additionally, let it also be noted that there is another odd coincidence, for it is known that the Venetian nobility were *obsessed* with their bloodlines, to the point of establishing and maintaining their *Golden Book*, a catalogue of ancient and more recent nobility. This fact is entirely *consistent* with the fact that many of the nine initial Templar Knights were related, and with the Rex Deus version of the Bloodline Hypothesis more generally. As we will discover in the *next* section, this general pattern is exactly repeated with the involvement of two families—the Zenos and Sinclairs—which again repeat the Veneto-Templar nexus of nobility.

Viewed in this way, one might go so far as to speculate that the whole cover story of the Crusade—of its late beginning, its "fortuitous diversions" to Zara and then to Constantinople, the pre-crusade Venetian diplomatic duplicity both with Egypt and the knights—is just that: a deliberately obfuscated cover story, when all along, both Venice and the Order knew the ultimate objective would be Constantinople. While the artist responsible for the following picture is unknown to me, and hence, I do not know whether this picture originated in an older or more modern age, it is perhaps significant that in its full color version, the cross on the sail of the galley in

the foreground is red on a white sail, the emblem of the Templars, and thus it would appear that whoever painted it was trying to tell us something, for knowledge of Templar involvement in the Crusade could only come by a careful speculative consideration of the evidence, such as has been undertaken above.

A Painting of the Siege of Constantinople During the Fourth Crusade; In the Original Color Version, the Crosses Visible on the Venetian Galleys's Sails are Red, the Red-Cross on White Background of the Templars

2. Yet Another Veneto-Templar Undertaking: Secret Knowledge, Hidden Cartographic Traditions, Hidden Voyages, The Zenos, The Sinclairs, and the Templars

So if the Templars *were* involved with the Venetians in a secret plan to sack Constantinople under the guise of a "misdirected Crusade," then what were they looking for?

In answering *that* question, we shall have to indulge in yet more "high octane speculation," but as we shall discover, once this speculation is fully laid out, it oddly makes the case that both Venice and the Templars, true to form, were looking for something *from the very beginning* of the planning of the Fourth Crusade, and not only *looking*, but that they indeed *found it*. As we have argued both above and in previous chapters, the connection between the Templars and Venice was so extensive and pervasive that one may reasonably assume that what Venice knew, the Templars also knew, and vice versa. It is not for nothing that the Venetian Council of Ten, the nexus of their intelligence, counter-intelligence, and diplomatic service, was founded

in 1310, three years *after* the arrest of the French Templars by Philippe le Bel, and four years before the execution of the last Templar grand master, Jacques DeMolay. The Council of Ten's founding thus codifies the relationship between Venice and the Templars, for the Temple Order was the eyes and ears—and a significant portion of the income—of the Most Serene Republic.

Both for the Templars and for the Venetians, securing the routes to the Middle East by dint of the sack of Constantinople would have been both a financial and militarily obvious thing to do, since for the one it represented the security of their trade and hence of their state, and for the other, it represented the security of their long supply lines from Europe to the Middle East, and the ability to shift the vast funds needed between the two regions for their campaigns. Constantinople was a natural base of operations.

As was also previously noted, however, the disposition of liquid capital within the Templar Order is curiously the *opposite* of what one would expect of a Crusading order, since one would expect most of its liquid capital to be shifted to the *East*, and not, as we saw with DeMolay, to the *West*, where, apparently, it disappears from the record after the coordinated arrests in France, along with the Templar Fleet and archives.[20] This disappearance has led many authors to speculate, with some justification, that part of the Templar wealth fled northward to Scotland to their allies, the Sinclair family, who in turn moved part of this wealth to the New World whose discovery had not yet been revealed, there to secure it in various places. This possibility will be explored later.

However, it is worth mentioning that there is *another* possible destination of the Templar *wealth* that the historical record also offers, and that is once again Venice. In *Financial Vipers of Venice* I reviewed the story of the downfall of the big Florentine "super-companies," the Bardi and Peruzzi companies, a downfall that was orchestrated in some degree by Venice's ability to manipulate gluts of gold and silver in the European markets, and thus to manipulate the value of gold or silver-based currency via the gold-to-silver exchange ratios.[21] It will be recalled that DeMolay brought some 150,000 gold florins—the coinage of Venice's great rival Florence—with him to France, accompanied by sixty Templar knights. Given the close working relationship between Venice and the Templars and their involvement

both in banking and “international bullion shipments and brokering,” it is entirely possible that some of the Templar loot ended up in the coffers of their Venetian allies, who put it to “good” use in their economic warfare against Florence. Within the scenario being argued here, it is possible that *some* of the Templar archives, and fleet, may not only have gone northward to Scotland and thence, via the Sinclairs, overseas, but also to Venice, where the records were literally redone in the various departments of the Venetian state, and where the Templar fleet, much of which had been built in the Venetian state arsenal to begin with,[22] could easily have been reabsorbed into the Venetian navy without undue suspicion or notice.

In other words, the Templars, far from being disbanded, simply went *underground*, preserving their internationalist and military-financial outlook, and were either absorbed or sponsored in this movement by the Venetian state, which shared similar attitudes and concepts.

With this broad context in mind, we now confront the question of whether or not Venice and the Templars, in their quest for the potential hidden knowledge that lay hermetically sealed, as it were, within the Imperial Archives of Constantinople, obtained any knowledge of the New World prior to the voyages of Columbus, and what, if anything, they did with it. In this respect, it seems clear, as I outlined in *Financial Vipers of Venice* and as will be further elaborated in the fifth chapter, that Columbus had secret knowledge of the New World *prior* to his now famous “voyage of discovery” in 1492.[23] Indeed, as we shall see later, this prior knowledge requires a deeper analysis of the forces behind Columbus, for these too are part of a “hidden hermetic history” of the late Middle Ages and Renaissance.

Against this backdrop of Columbus’ (and Ferdinand and Isabella’s) prior and secret knowledge of the New World, I wrote the following in *Financial Vipers of Venice*:

1) We assume that at some point, the Italian city-states, and in particular Venice, gained knowledge of the New World via Greek manuscripts and maps taken when that city sacked Constantinople in 1204;
2) Thus, Venice, at least, had knowledge of the New World, and actively *suppressed* this knowledge for nearly three centuries. The reason for

> such suppression is abundantly clear, for the New World would represent possible *new* sources of bullion, ending the virtual Venetian monopoly on international bullion trade, and it would also represent an end to the Venetian near-monopoly on trade with the Far East, since Venice, isolated as it was, had no easy access to the Atlantic Ocean and the trading possibilities it represented.[24]

But the Venetian oligarchy, as is obvious, could hardly be expected simply to *sit* on this knowledge, especially since it would have known that sooner or later, it would come out. Rather, one should expect the Venetian oligarchy to undertake to *verify* it, and, if true, to begin the process of the transference of their power—inclusive of their world view, for cosmology is *always* a component of finance—to new centers more adaptable to the commercial and military exploitation of the New World, and one should expect them to do so the more because they possessed international connections via their alliance with the Templars.

Consequently, the questions that are now confronting us are these:

1) Is there any evidence that Venice possessed access to hidden or esoteric tradition that constituted a hidden cartographic knowledge of the New World; and,
2) Is there any evidence that Venice undertook *to verify* this knowledge?

The answers to both questions are a "tentative but definite *yes*."

That "yes" is embodied in a strange manuscript that was published in 1558 in Venice known as "the Zeno manuscript," or, to give it its more exact, though clumsy, title, *The Discovery of the Islands of Frislanda, Eslanda, Engronelanda, Estotilanda, and Icaria: made by two brothers of the Zeno family, namely Messire Nicolo, the Chevalieri, and Messire Antonio, With a special drawing of the whole region of their discovery in the north.*[25] Immediately we are confronted with a possibility of yet another Veneto-Templar connection, for the designation of Nicolo Zeno in the title as a *chevalier*—a *knight*—raises the possibility that this is coded-shorthand for his involvement with or connection to the Knights Templars. Even more mysteriously, a version of the Zeno manuscript was published a little later in

London by one Richard Hakluyt in 1582, who noted that "This discourse was collected by *Ramusio, Secretary to the State of Venice*."[26] Hakluyt, "whose expertise in voyages of exploration is a matter of international repute, identified six explorers who reached America before Columbus, four of whom were Venetians: Marco Polo in 1270, Nicolo and Antonio Zeno in 1380, and Nicolaus Conti in 1444."[27] So important was this voyage that the city council of Venice finally erected a commemorative plaque at the Zeno palace in the city in 1881.[28]

More important than all of these considerations, however, are the contents of the Zeno manuscript itself, for it purports to tell of a voyage of Prince Henry Sinclair of the Orkneys, and Nicolo and Antonio Zeno, to North America in the 1390s. Nor is that all. In 1873, Richard Henry Major republished the Zeno manuscript for the British Hakluyt society, with an extensive introduction of his own, where he noted the real problem that the manuscript presented:

> The puzzle consisted in this, that it presented geographical information very far in advance not only of what was known by geographers in the fourteenth century, when the narrative was first written, but greatly in advance also of the geography of the sixteenth century, when it was published.[29]

But when the Hakluyt Society republished the Zeno manuscript in the nineteenth century, it was with the caveat that "whatever part of American soil may be referred to in the Zeno narrative, it was in no sense connected by Nicolo Zeno's ancestors with the idea of a trans-atlantic (sic) world, *for it had been only regarded as a continuation of Europe.*"[30] However, Frederick J. Pohl, the scholar who re-examined the Zeno manuscript case in the mid-twentieth century, notes that Nicolo Zeno in the manuscript itself describes what he, his brother, and Prince Henry Sinclair had sailed to was "a very great country, and like a new world (*gradissimo e quasi un nuovo mondo*)."[31] This is one of the first uses of the term "new world."

As we shall discover, the idea that the Venetians regarded what they encountered in their voyages as a "continuation of Europe" is true enough as far as the *geography* depicted in the narrative goes, but it is *not* true from the

internal cultural evidences of the manuscript, and thus at the end of our examination of the Zeno manuscript the possibility will emerge that the Venetians, as the quotation from Nicolo above indicates, well understood that they had encountered something wholly *new*, a "new world."

a. The Narrative Itself and Prior Voyages to North America
(1) Fishermen's Voyages

In order to understand *why* Venice well understood what the Zeno brothers had encountered, one must set the manuscript in a wider context. Pohl observed that:

> Strong evidences support belief that there were countless crossings of the Atlantic before Columbus. Most of them have been lost to history because there are no existing records. In all probability there were many crossings made by fishermen, which would seldom, if ever, be recorded. We have only a handful of documented reports that bear upon or hint at such crossings. They point to Irish, Norse, Breton, Basque, and Portuguese fisherfolk. The most persuasive of these are statements by official explorers who have been accredited as first to visit portions of the coast of North America. When Jacques Cartier in 1536 officially "discovered" the islands of St. Pierre and Miquelon south of Newfoundland, he found there "several ships both from France and from Brittany," ships of fishermen. It is obvious from his account that fishermen had named "St. Pierre" years before he sighted the island.[32]

Pohl is correct: fishermen *could* have voyaged to the New World and, as Cartier's testimony indicates, wrecks of fishing boats from Europe were discovered which indicated they *did*. But observe carefully what this means: fishermen from France, Spain, the Basque Kingdom of Navarre, and Portugal, would all have presented Venice's allies, the Templars, with numerous opportunities to learn of what the fishermen encountered. Recall, in this respect, that Nicolo was titled a "knight."

(2) The Zenos, Pyramids, and the Council of Ten

What of the Zeno family itself? Who *are* they?

Here the plot thickens considerably.

It has already been noted that shortly after the conclusion of the Fourth Crusade, it was a member of the Zeno family, Marin who became *podesta* or governor in Constantinople after he participated in the crusade itself.[33] This point, often overlooked, would tend to support the argument that if there was a secret cartographic tradition that began to circulate quietly in Western Europe during the High Middle Ages, then it may have come from Constantinople. If so, then the Zenos were in the center of it.

More importantly, however, during the war between Venice and Genoa known as the War of Choggia, when a powerful Genoese fleet cut off Venice's access to the sea, laid siege to the city and nearly starved it into submission when its main maritime forces were in the Eastern Mediterranean, it was Venetian admiral Carlo Zeno who rushed back to Venice with his galleys—equipped with cannon—and promptly sunk much of the Genoese fleet, trapped the rest, and laid siege to the Genoese forces at Choggia in the southern part of the Venetian lagoon in 1381.[34] The stock of the Zeno family in Venice's public opinion can thus scarcely be overestimated. As a result of this triumph, Carlo Zeno was "given permission to erect two pyramids" on the roof of his palace, "symbols granted only to military generals and admirals,"[35] making one wonder exactly why Venice should adopt such Egyptian symbols, and do so in a military context. Perhaps the Venetians knew something unique about Egyptian pyramids. In any case, in Venice the family was also said "to have come from a noble Roman family,"[36] and one member of the clan, Pietro, had adopted the dragon as a heraldic device, indicating, for some, a possible Norse connection to the family.[37]

But perhaps the connection between the Zenos, secret cartographic knowledge, and the Templars is best illustrated by yet another of those known facts about the Zeno brothers, a fact whose importance and implications few, if any, have ever adequately comprehended: *Nicolo Zeno was not only a "knight," but a member of the notorious Venetian Council of Ten.*[38]

Here a pause is warranted in order to recall exactly what the Council of Ten was.

We have already noted that Venice established this body in 1310, *after* the Templars' arrest by Philippe le Bel, and *before* the final demise and executions by the French in 1314. In other words, foreseeing the loss of the intelligence that their alliance with the Templars had provided them, Venice established a body to continue that function, and additionally, Nicolo Zeno's description as a "knight" suggests that the council may have been established in part with the covert objective to provide an institution into which Venetian and other Italian Templars could be absorbed. But even if this is not the case, it is the functions of the Council of Ten itself that are the important consideration. The Council of Ten literally ran all of Venice's vast intelligence network, a network that stretched from Europe to the Mongol court in Asia. Similarly, it was responsible for all *counter*-intelligence and police functions in all the territories of the Venetian Republic, *and moreover*, it acted as the agency for the Great Council, and thus could enact decrees, laws, and policies in its name. In the name of these functions, it not only spied on virtually everyone, but it also received an endless stream of "secret denunciations" and could issue bills of capital attainder, conduct *secret trials* of anyone so denounced, and, if a death sentence was issued, the Council's spies would simply round up the individual, and carry out the execution (by strangulation). As I put it in *Financial Vipers of Venice*, the Council of Ten was "a police, intelligence, counter-intelligence, foreign policy, disinformation, espionage and law-making body" in addition to being a "secret and supreme court, and executioner."[39] Most importantly, the Council of Ten was exactly that: its membership was restricted to members of the Venetian nobility, elected and chosen by the Great Council, and they never numbered more than ten members who acted in concert directly with the Doge and his six councilors. In other words, membership on the Council of Ten was never more than seventeen people.[40] Thus, for Nicolo to have been a member of this council—whether he was so at the time of his voyage or not—implies that the Zeno voyage in all likelihood was fulfilling some intelligence gathering function for the highest echelons of the Venetian elite and state.

In this connection, it is worth noting that Richard Henry Major, in the Hakluyt Society's nineteenth century republication of the Zeno manuscript, states that when Antonio Zeno writes his letters to his brother Carlo in

Venice, that, "It is evidently a *resumé* of the knowledge acquired by the northmen in their expeditions to the west and south-west."[41]

Precisely.

The Zeno narrative is a *report*.

(3) The Zeno Narrative Itself
(a) Governors and Council Members

So what exactly does the Zeno manuscript, the narrative itself, say? What is in that "report"?

While the manuscript is too lengthy to cite in its entirety here, we will nevertheless cite significant portions of it, and do so in the order in which the report itself orders its points and contents.

The narrative begins by noting that the Zeno family had contributed many members to various functions of the Venetian state, from governors to Council members to Doges:

> In the year of our Lord 1200, there was in the city of Venice a very famous gentleman name Messire Marino Zeno, who, for his great virtue and wisdom, was elected president over some of the republics of Italy…. This gentleman had a son named Messire Pietro, who was the father of the Doge Rinieri,[42] who, dying without issue, left his property to Messire Andrea, the son of his brother Messire Marco. This Messire Andrea was Captain-General and Procurator, and held in the highest reputation for his many rare qualities. His son, Messire Rinieri, was an illustrious Senator, and several times Member of the Council. His son was Pietro, Captain-General of the Christian Confederation against the Turks, and bore the name Dragone because, on his shield, he bore a Dragon in lieu of a Monfrone, which he had borne previously.[43]

It is to be noted that according to the narrative itself many members of the Zeno clan had served as members of the Council of Ten.[44] This persistent association thus magnifies the possibility entertained above, that the Zeno brothers Nicolo and Antonio were fulfilling a covert intelligence mission for

the Venetian state.

(b) A Voyage of Exploration? Or Trade? A Personal Whim? Or Hidden Agendas?

From this cursory survey of the Zeno family background, the narrative moves quickly to focus on Nicolo Zeno, and here one immediately encounters a "small" contradiction:

> Now, (Messire) Nicolo, the Chevalier,[45] being a man of great courage, after the aforesaid Genoese war of Chioggia, which gave our ancestors so much to do, *conceived a very great desire to see the world and to travel and make himself acquainted with the different customs and languages of mankind, so that when occasion offered, he might be the better able to do service with his country* and gain for himself reputation and honour. *Wherefore having made and equipped a vessel from his own resources*, of which he possessed an abundance, he set forth out of our seas, and passing the Strait of Gibraltar, sailed some days on the ocean, steering always to the north, *with the object of seeing England and Flanders*. Being, however, attacked in those seas by a terrible storm, he was so tossed about for the space of many days with the sea and wind that he knew not where he was; and at length when he discovered land, being quite unable to bear up against the violence of the storm, he was cast on the Island of Frislanda. *The crew, however, were saved, and most of the goods that were in the ship.* This was in the year 1380. The inhabitants of the island came running in great numbers with weapons to set upon Messire Nicolo and his men, who being sorely fatigued with their struggles against the storm, and not knowing in what part of the world they were, were not able to make any resistance at all, much less to defend themselves with the vigour necessary under such dangerous circumstances…[46]

While most commentators have focused on this passage to illustrate merely the manner in which the Zenos arrived in the extreme northern part of Scotland and the Orkney islands, i.e., having been driven there by a storm, hence, *by accident*, there are a number of curious statements that have been

overlooked—which indicate possible hidden motivations for the voyage.

We get a glimpse of something hidden in the whole venture, simply because within this one passage, there are no less than three slightly different versions of the motivations for the voyage, which, we are also informed, Nicolo undertook by building and outfitting a ship at his own expense. We are told:

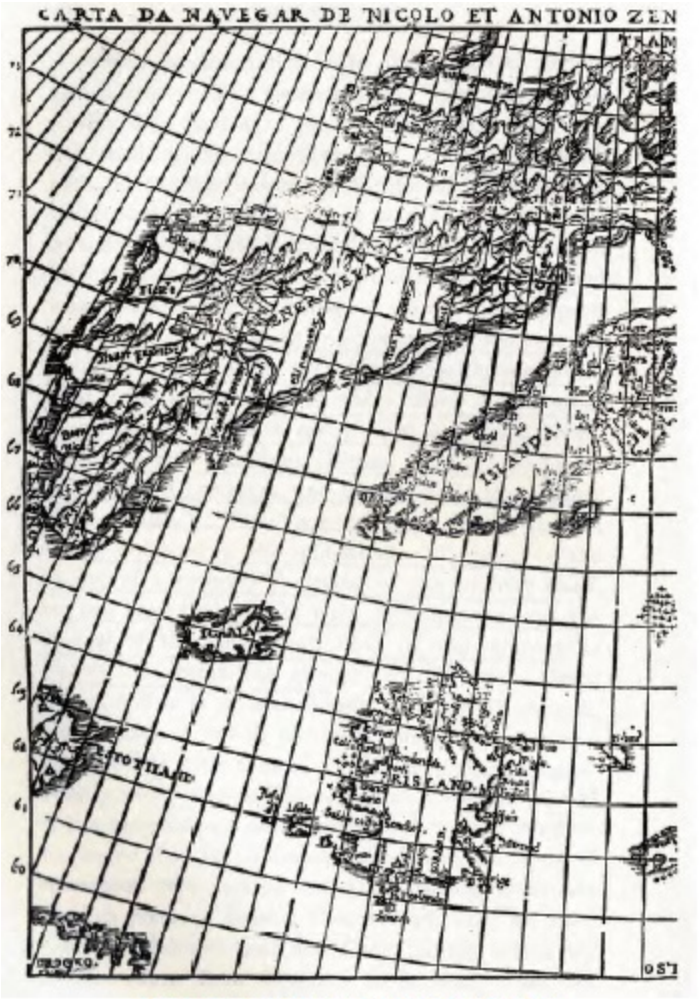
1) Nicolo wanted to "see the world", in other words, that he wanted to go *exploring*. Later, we are informed that more specifically, he sailed north to see England and Flanders. But England and Flanders are hardly "the world," nor were they unknown to the Venetians, who had long conducted trade with the two regions;
2) Toward the end of the passage, after the crew lands in "Frislanda," we are informed that they were able to save "most of the goods that were in the ship," which indicates that Nicolo, in good Venetian form, was carrying goods for trade, and that he intended the voyage to do "double duty" of "seeing the world," and conducting trade and making a profit. So far so good.
3) But at the beginning of the passage we are informed that Nicolo had "conceived a very great desire to see the world and to travel and make himself acquainted with the different customs and languages of mankind, so that when occasion offered, he might be the better able to do service with his country…" In other words, the passage just ever so slightly suggests that while the voyage was conceived ostensibly as a voyage of trade to England and Flanders, already well known to Venice, it had a deeper purpose of exploration to see parts of the world and to gather intelligence about "different customs and languages," and that all of this was being done in "service with his country." In other words, the narrative is suggesting that England and Flanders were not the only objectives. Since the passage makes clear that Nicolo and his crew were steering "always north" it may reasonably be surmised that Scotland or Norway, perhaps both, were ultimate objectives, and that the storm merely carried them north faster than normal.

(c) The Initial Encounter with Prince Henry Sinclair, and a Map "Rotten with Age"

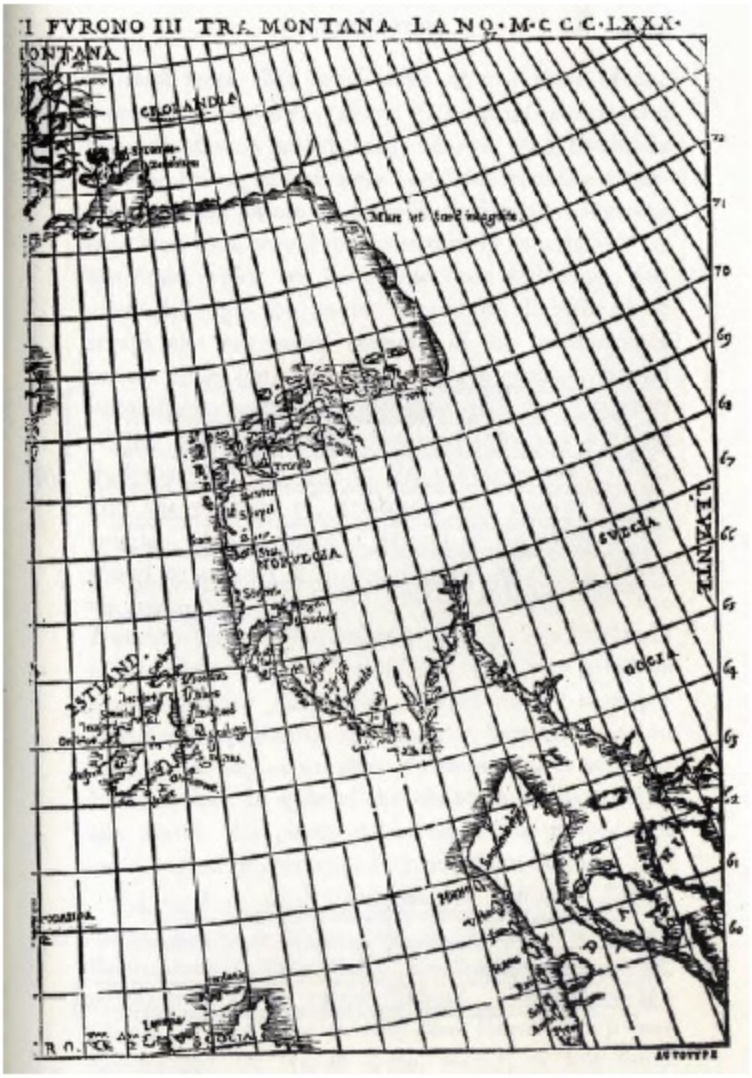
We resume our citation of the narrative exactly where we left off, with the initial encounter of the Venetians and Prince Henry Sinclair:

> …they (the Venetians) would doubtless have been very badly dealt with, had it not fortunately happened that a certain chieftain was near the spot with an armed retinue. When he heard that a large vessel had just been wrecked upon the island, he hastened his steps in the direction of the noise and outcries that were being made against our poor sailors, and driving away the natives, address our people in Latin, and asked them who thee were and whence they came; and when he learned that they came from Italy… he was exceedingly rejoiced. Wherefore promising them all that they should receive no discourtesy, and assuring them that they were come into a place where they should be well used and very welcome, he took them under his protection, and pledged his honour for their safety. He was a great lord, and possessed certain islands called *Porlanda, lying not far from Frislanda to the south, being the richest and most populous of all those parts. His name was Zichmni, and besides the said small islands, he was Duke of Sorano, lying over against Scotland.*[47]

The names given in the narrative for the islands and the "chieftain" have been the most problematic components of the narrative. The islands' names—Porlanda and Frislanda—and the prince's title and name—Duke of *Sorano* and "Zichmni"—have long been debated by people researching the narrative, for at first glance, they little resemble the place names then current in northern Scotland, and "Zichmni" is obviously a far cry from "Prince Henry Sinclair." We will reserve our review of these matters for a later point, for there will be other similar strange names to be encountered in the manuscript, and it is best to review all these anomalies of nomenclature together.



Nicolo Zeno The Younger's 1558 Map, Left Side



Nicolo Zeno the Younger's Map, 1558, Right Side

For the present, and for the sake of clarity in elucidation of the narrative, we simply note and accept the findings of most researchers who adhere to the authenticity of the narrative - and this author is among them—are that Prince Zichmni is Prince Henry Sinclair of northern Scotland and the Orkney islands, and that the place names initially encountered are names of places in the Orkneys.

Immediately following the above passage, then, one encounters a statement inserted into the narrative by the manuscript's initial publisher, a descendent of the Zenos, and a namesake of one of the brothers on the voyage: Nicolo Zeno. In order to distinguish him from the Nicolo of the *voyage*, we will

simply refer to him as Nicolo Junior, or Nicolo the Younger, who published the story in Venice in 1558. Nicolo the Younger inserts this comment, immediately after the first mention of Prince Zichmni in the passage cited above:

> Of these north parts I have thought good to draw a copy of the sailing chart which I find that I have still amongst our family antiquities, and, *although it is rotten with age*, I have succeeded with it tolerably well; and to those who take pleasure in such things, it will serve to throw light on the comprehension of that which, without it, could not be so easily understood.[48]

Note carefully what Nicolo Junior has disclosed: the Zeno family possessed a hidden cartographic tradition that was apparently *very old*, for the map that he describes, from which he made the copy which was published in the narrative, was "rotten with age."

There really is only one feasible route by which the Zeno family could have come into possession of such a hidden cartographic tradition, and that is via its access to the imperial archives in Constantinople, over which, as we have already noted, a Zeno presided as Venetian *podesta* after his participation in the Fourth Crusade. It is additionally possible that this tradition came to be present in Constantinople's archives from another source, possibly Egypt and the Library of Alexandria, over which the Eastern Roman Empire had ruled until the fall of Egypt to the Persians and later the Arabs in the seventh century.

In any case, at this juncture, Nicolo the Younger produced the map found on the two previous pages. Note that Greenland is clearly connected to Norway, thus making the New World "part of Europe" *geographically*. Note also the occurrence of strange place names—Estotiland, for example, on the left hand side of the map, for what appears to be Nova Scotia.

(d) The Zenos, Prince Henry, and the Voyage Westward

At this juncture, Nicolo Junior notes that "Zichmni" or Prince Henry Sinclair not only invited the Venetians to join him in his quest to assert his

jurisdiction over his far-flung island dominions, but that he placed them in charge of his own small fleet, with which the Venetian vessels were combined. Nicolo Junior then makes the statement that "Zichmni's" fleet "consisted of thirteen vessels, whereof only two were rowed with oars,"[49] suggesting that the two vessels rowed with oars might have been large Venetian ships.[50]

Having secured his jurisdiction, Henry persuaded Nicolo the Elder to journey west with him, and while in "Frislanda" Nicolo sent word to his younger brother Antonio to come to him with another ship.[51] The narrative informs us that Antonio eventually joined his brother in Frislanda, where he remained for fourteen years, "four years with Messire Nicolo, and ten years alone."[52] Prince Henry then made Nicolo "captain of his navy,"[53] and learning of an impending attack by the King of Norway, sailed to meet the threat.

Here the narrative again becomes somewhat confused. Once again, the Zenos and Prince Henry were (again!) driven by a gail toward the Shetland islands, where many ships floundered on shoals.[54] Prince Henry left Nicolo in the Shetlands, and returned to "Frislanda."

> Messire Nicolo, being left behind in Bres, *determined the next season to make an excursion with the view of discovering land*. Accordingly he fitted out three small barks in the month of July, and sailing towards the North arrived in Engroneland. Here he found a monastery of the order of Friars Preachers, and a church dedicated to St. Thomas, hard by a hill, which vomited fire like Vesuvius and Etna. There is a spring of hot water there with which they heat both the church of the monastery and the chambers of the Friars, and the water comes up into the kitchen so boiling hot, that they use no other fire to dress their victuals. They also put their bread into brass pots without any water, and it is baked the same as if it were in a hot oven. They have also small gardens covered over in the winter time, which being watered with this water, are protected against the effect of the snow and cold, which in those parts, being situate far under the pole, are very severe, and by this means they produce flowers and fruits and herbs of different kinds, just as in other temperate countries in their

> seasons, so that the rude and savage people of those parts, seeing these supernatural effects, take those friars for Gods, and bring them many presents, such as chickens, meat, and other things, holding them as Lords in the greatest reverence and respect.[55]

One is left to wonder why Nicolo should have decided to sail west to "discover land," but the intention once again suggests that the initial purpose of his voyage may have been for precisely this purpose.

In any case, Nicolo and Antonio arrive in "Egroneland," which of course is Greenland, and there finds a church dedicated to St. Thomas, being run by friars of the order of preachers, i.e., by Franciscans. This will become an important point for verifying the authenticity of the manuscript, as we shall discover.

(e) To North America

It is in Greenland that things take the strange turn that led the Zenos to North America. The narrative notes that Antonio had managed to obtain equal fame with his older brother Nicolo, and thus in spite of attempts to gain permission from Prince Henry to return to Venice, could never gain it. Henry, "Zichmni," had other ideas:

> For Zichmni, being a man of great enterprise and daring, had determined to make himself master of the sea. Accordingly, he proposed to avail himself of the services of Messire Antonio by sending him out to a few small vessels to the westwards, because in that direction some of his fishermen had discovered certain very rich and populous islands. This discovery Messire Antonio, in a letter to his brother Messire Carlo, relates in detail in the following manner, saying that we have changed some old words and the antiquated style, but have left the substance entire as it was.
>
> Six and twenty years ago four fishing boats put out to sea, and, encountering a very heavy storm, were driven over the sea in utter helplessness for many days; when at length, the tempest abating, *they discovered an island called Estotiland, laying to the westwards above*

one thousand miles from Frislanda. One of the boats was wrecked, and six men that were in it were taken by the inhabitants, and brought into a fair and populous city, where the king of the place sent for many interpreters, but there were none could be found that understood the language of the fishermen, *except that one spoke Latin, and who had also been cast by chance upon the same island*. On behalf of the king he asked them who they were and where they came from; and when he reported their answer, the king desired that they should remain in the country. Accordingly, as they could do no otherwise, they obeyed his commandment, and remained five years on the island, and learned the language. One of them in particular visited different parts of the island, and reports that it is a very rich country, abounding in all good things. It is a little smaller than Iceland, but more fertile; in the middle of it is a very high mountain, in which rise four rivers which water the whole country.

The inhabitants are very intelligent people, and possess all the arts like ourselves; and *it is believed that in time past they have had intercourse with our people, for he said that he saw Latin books in the king's library,* which they at this present time do not understand. They have their own language and letters. They have all kinds of metals, but especially they abound with gold. Their foreign intercourse is with Greenland, whence they import furs, brimstone, and pitch. He says that toward the south there is a great and populous country, very rich in gold. They sow corn and make beer, which is a kind of drink that northern people take as we do wine. They have woods of immense extent. They make their buildings with walls, and there are many towns and villages. They make small boats and sail them, but they have not the loadstone, nor do they know the north by the compass. For this reason these fishermen were held in great estimation, insomuch that the king sent them with twelve boats to the southwards to a country which they call Drogio; but in their voyage they had such contrary weather that they were in fear for their lives. Although, however, they escaped the one cruel death, they fell into another of the cruelest; for they were taken into the country and the greater number of them were *eaten by the savages, who are cannibals and*

consider human flesh very savoury meat.[56]

The narrative goes on to mention that one such European fisherman, because he fished with nets like his colleagues, was actually a valued prize by the North American Indians, who fought wars over his possession, to learn the use of nets.[57] Being traded back and forth between tribes as war booty, this fisherman further recorded the decoration of Indian temples with gold, silver, and idols, and the practice of human sacrifice and cannibalism.[58] It was this fisherman who, learning of the arrival of Europeans in the expedition of Prince Henry and Antonio Zeno, offered his services as an interpreter for the group, and became a valuable source of information.[59]

b. The Map-Narrative "Blunders" and the Corroborations:

With this, we have reached the end of the more substantive contents of the Zeno manuscript, and are now in a position to evaluate its contents, and particularly those of the last major section cited immediately above. The following things may be noted:

1) "Estotiland" lies more than one thousand miles west of "Frislanda";
2) It is evident that the Zeno expedition *did* land in North America, for the narrative describes conditions, culture—sacrifice and cannibalism —and technology commensurate with that region of North America at that time;
3) However, it is equally evident from the text that *prior contact* with Europeans had been made, for:
    a) some of the Indians encountered possessed *books in Latin*, which, if we are to interpret the text literally, and understand "book" to mean the actual technology of bound pages between two covers, would indicate contact with Europeans sometime *after* the rise of the codex(the modern book) between the second and fourth centuries; and,
    b) the Indians had taken a European fisherman captive.
4) The place names encountered in the manuscript, however, such as Porlanda, Frislanda, and Estotiland, are not encountered anywhere else

either during the period of the narrative in the late fourteenth century; and

5) The name “Zichmni” itself bears no resemblance whatsoever to any Scottish name, let alone that of Prince Henry Sinclair.

There are a number of corroborations, however, that must be taken into account that indicate the narrative’s authenticity, notwithstanding its unusual nomenclature.

(1) Roman Shipwrecks and Coins in the New World, And Constantinople

It is not well-known, but is nonetheless a fact, that the ship-building technology of imperial Rome exceeded that of the millennium following the western Empire’s collapse in certain significant ways, not the least of which is that Roman galleys—the biremes, triremes, quadremes and even quinquiremes—that once plied the Mediterranean world and transformed it into a Roman lake, were significantly larger than the ships with which Columbus, for example, would sail to the New World more than a millennium after the Western Empire’s collapse. Cargo ships capable of carrying more than 300 tons of goods were common, and it is clear that Roman ships were capable of making the journey to the New World, for Roman shipwrecks have in fact been found off the modern day coasts of Brazil and the United States, often with their cargos, in many cases consisting of large ceramic wine casks. These casks have been found from all the way from Maine to the Caribbean.[60] Additionally, Marinaeus Siculus in the sixteenth century described a discovery of Roman gold coins bearing the image of Augustus Caesar in a gold mine in America.[61] Such Roman contact with the New World raises the bar of possibility that this knowledge was preserved in some fashion in the imperial archives of the eastern portion of the Empire that survived in Constantinople.

(2) Egyptian Artifacts in the New World

I have suggested in previous pages that the ultimate origins of this hidden knowledge of the New World may have stemmed from Egypt, and in this respect, it is also worth mentioning that there *is* evidence of such contact in

ancient times. Egyptian mummies have been discovered containing both tobacco and cocaine from the coca plant, both plants unique to the New World.[62] More recently, the controversial archaeologist Gloria Farley suggested that petroglyphs found in Oklahoma depicting “a dog-like figure” was that of the Egyptian god Anubis, and petroglyphs in Utah are under investigation for their possible Egyptian connection.[63] Additionally, there are reports of seals inscribed with Egyptian hieroglyphs being found near Chiapa de Corso in southern Mexico.[64]

Taking into account all that has been stated thus far concerning this subject, note that we now have the following implied transmission of a hidden cartographic tradition and knowledge of the New World:

1) Beginning in ancient times, there is contact between Egypt and the New World;
2) This knowledge is transmitted to Rome after its conquest of Egypt;
3) Once in Rome, it enters the imperial archives, and thus, when the capital of the Empire is transferred East by Constantine, it remains in the possession of the archives, though with the collapse of the western Empire, it no longer is a matter of practical knowledge in open use. Rumors, however, would most likely continued to have persisted in elite families associated with the old Roman aristocracy;
4) The Templars participate in Venice’s carefully stage-managed diversion of the Fourth Crusade to Constantinople, where the city passes into de facto Venetian control, and with it, the imperial archives and whatever knowledge it may have contained;
5) This knowledge passes into the possession both of the Templars and of Venice, which are both close allies in any case, and which both maintain substantial maritime power.

These ancient Roman and Egyptian presences in the New World are further corroborated by numerous references in classical authors to lands far beyond “the Pillars of Hercules,” or Gibraltar, and a late era Roman commentator even describes “impassable farther bounds of Ocean” that “no man has been allowed to reach” on account of its “obstructing seaweed and the failing of

winds."[65] Tim Wallace-Murphy and Marilyn Hopkins note that, "As a description of the perils to navigation posed by the Sargasso Sea, this can hardly be excelled and is obviously based upon direct experience."[66]

(3) The Knutson Expedition

While we have yet to outline the case that has been made by other researchers that Prince Henry Sinclair is to be identified as the prince "Zichmni" of the Zeno narrative, it is to be noted that Henry had his domains in northern Scotland, the Faroe and Orkney islands, as part of his feudal fief from King Hakkon of Norway. In the late fourteenth century, the Norwegian kingdom extended over much of modern-day northern Denmark, extreme northern Scotland including the island chains, Iceland, and Greenland. Indeed, it is the colony in Greenland that is of immediate concern, for in the 1340s, the tax of local churches paid to Rome throughout Europe—Peter's Pence—broke down in Greenland ca. 1342 when the colonists appeared to have deserted the colony for more hospitable climes.[67] When word finally reached the then-reigning Norwegian king Magnus in 1354, he authorized Paul Knutson to make an expedition to Greenland and restore royal and ecclesiastical order. With earlier Viking sagas of voyages to the distant lands to guide him, it is believed that Knutson split his expedition into three parties to search for the colonists that disappeared. One party went to Hudson's bay or the St. Lawrence estuary, another went overland and "the third was based at Norembega, the supposed site of the earlier settlement of Leif Ericson."[68]

> Written proof of the fate of the overland exploration is inscribed on a Norse artifact known as the Kensington Runestone, discovered in Minnesota in 1898. The inscription is dated 1362 and was translated by Hjalmar Holand as:
>
> "(We are) 8 Goths(Swedes) and 22 Norwegians on (an) exploration journey from Vinland round about the west. We had a camp by (a lake with) 2 Skerries one day's journey north from this stgone. We were (out) and fished one day. After we came home (we) found ten of our men red with blood and dead. AVM (Ave Virgo Maria) save (us) from evil.

> "(We) have ten men by the sea to look after our ships 14 days journeys from this island. (In the) year (of our Lord) 1362."
>
> Holand's translation of the runestone and his claims for its authenticity were about as welcome in American academic circles as a cobra at a cocktail party. The dispute over the provenance of the Kensington Stone was prolonged and bitter. Blinkered by their long-standing rejection of any suggestion of pre-Columbian contact with Europeans, the academic community first responded by accusing the farmer who found the Kensington Stone of forging it, despite the embarrassing fact that the stone was originally discovered when the farmer, removing a tree from his land, found it embedded in its roots. How a forgery could have been planted so that the entire root system of a tree would have had time to grow around it has never been satisfactorily explained. However, over the last decade, the authenticity of the stone has been grudgingly accepted by the historical establishment in North America…[69]

This is highly significant, for Carlo Zeno, the very Carlo to whom Nicolo and Antonio corresponded while on *their* northern expedition, was actually attending the Norwegian court when news of the Knutson expedition reached it![70]

This significant fact raises the bar of the possibility that the Zeno expedition had such exploration as its ultimate hidden purpose yet higher again. Indeed, as Tim Wallace-Murphy and Marilyn Hopkins aptly put it, Carlo "could not fail to have noted the possibilities for trade that lay in the New World."[71] Additionally, Carlo Zeno had actually met Prince Henry Sinclair at the Norwegian court, and was "well aware that he, too, would be under pressure to initiate effective change in the trading patterns of the earldom of Orkney."[72] This means, of course, that Henry Sinclair was also privy to the knowledge of the Knutson expedition. When one recalls

1) the Zeno family connection to the Fourth Crusade,
2) to the post-crusade governorship of Constantinople and the access to the imperial archives and hence to a possible ancient cartographic this

would have granted,[73]

3) to the Council of Ten, and the curious reference to Nicolo being a "knight," and,
4) the more general alliance between the Templar order and Venice,

then the speculative possibility becomes quite strong that the Zeno voyage was an expedition under the secret sponsorship of the Council of Ten to *verify* the existence of the lands to the west and the trading possibilities they represented.

(4) The Church "Corroboration": Bishoprics in Greenland Before Columbus

Venice had yet another way to verify the existence of "lands to the West," and that was through its powerful connections to the Latin Church. The Church, in turn, would have known of these lands via the archbishopric of Hamburg. This archdiocese was immense, stretching from Greenland in the west through all of Scandinavia and the Baltic, to Finland and Prussia. The archbishopric's records spoke of a fair land fair to the west known for its ability to produce grapes, and hence, called "Vinland".[74] This fact, plus the consecration of bishops to serve the Norwegian colonies in Greenland and Iceland, would have communicated to Rome, whose approval and confirmation of such consecrations was required,[75] the knowledge of the lands. The Venetians would have but to piece this knowledge together with their intelligence about the Knutson expedition, and classical references, to draw the appropriate conclusions; Tim Wallace-Murphy and Marilyn Hopkins state those conclusions very aptly:

> The St. Clair/Zeno voyages were exploratory in nature, but were most certainly not voyages of "discovery," for the replicated the sailing instructions contained in the Viking sagas and deliberately followed in the footsteps of Henry's Viking ancestors, who… were relative latecomers in the long and complex story of European trans-Atlantic exploration.[76]

Succinctly put, both for Henry and for the Venetians, they were voyages of

verification of information and intelligence, and for the Venetians, intelligence and trade were *always* the highest matters of state.

We thus tentatively conclude that this was the ultimate goal of the Zeno expedition at its outset from Venice, and that the storms which drove Nicolo Zeno to his first shipwreck in Henry's domains were accidents only in the alterations to the route and to the timetable of Nicolo the elder's expedition, not accidental in the sense of creating the opportunity for a new goal fortuitously conceived during the course of the expedition itself.

(5) North American Corroborations: The Newport Tower and the Westford, Massachusetts Knight

With all these deep interconnections in mind, is there any corroboration on the North American side of this strange narrative's equation?

There are.

In Newport, Rhode Island, there is a tower, the Newport Tower, whose stone construction techniques and age some believe mark it as having been inspired by Templar construction techniques.[77] Moreover, there are strong resemblances between the techniques employed in the Newport Tower and those used by Henry Sinclair in various constructions from the period of his earldom in the Orkney Islands.[78]

A much more dramatic corroboration exists, however, in the Westford Knight, a petroglyph of a fully-outfitted European knight in armor discovered on a rock near the outskirts of the town of Westford, Massachusetts. Like the Kensington Runestone in Minnesota, the petroglyph has been the epicenter of quiet controversy. It was first mentioned in 1883, in a local history of the region by the Reverend Edwin R. Hodgeman, who described the rock itself as containing grooves "made by glaciers in some far off geological age." More importantly, "Rude outlines of the human face have been traced upon it and the work is said to be that of Indians."[79] Only photographed in the 1940s, it was only finally studied in depth in the 1950s by Frank Glynn, who was at that time the "president of the Connecticut Archaeological Society" and "a graduate of Wesleyan University."[80] Glynn took several photographs of the rock from every conceivable angle with the help of an assistant, and then, chalk was applied to the now faint carvings in the rock in order to make the

figure clearer and more visible, and the petroglyph was photographed again.

When this was done, the photograph revealed the figure of a European medieval knight, with sword, full armor, and a helmet "surmounted by some sort of bird."[81] Consultation with experts indicated that the style of helmet was "typical of a range of dates between 1350 and 1400."[82]

However, there was more.

Like all knights, the Westford Knight also had a barely visible shield strapped to his left arm, and behind the pommel of his sword the helmet with the bird form. When the Lord Lyon King of Arms in Edinburgh and other experts were consulted, the helmet was confirmed to be fairly typical for a knight from northern Scotland.[83]

If the carving was made by native Indians, they could hardly have imagined such a figure with such accuracy on the basis of their own fantasies, and could only have done so by contact with European knights, and knights from northern Scotland at that. If, on the other hand, it was made by someone else, then again, that someone else could only have been someone familiar with northern Scottish knights. Once again, Wallace-Murphy and Hopkins aptly state the implications:

> The Westford carving demonstrates beyond all reasonable doubt that the St. Clair/Zeno expedition described in the Zeno Narrative continued its explorations after its landfall in Nova Scotia, and, following in the footsteps of its Viking precursors, reached New England and explored a considerable distance inland.[84]

We do not know, in the final analysis, who carved the Westford Knight, nor why. But here, as always, a picture speaks more in silence than any words will ever do…[85]

The Westford Knight

(6) The Zeno Manuscript's Unusual Nomenclature, and the Reference to the Volcano

But how do we know that the Zeno narrative, with its strange nomenclature of Porlanda, Frislanda, Estotiland, and prince "Zichmni" refer to anything in the real world at all? Moreover, as we have also seen, there is even mention of a volcano and hot springs by which the colonial friars grew lush covered gardens in the middle of winter, and baked and heated their dwellings. These facts, as Richard Henry Major of Great Britain's nineteenth Hakluyt society complained, were the occasions for many problems, for notwithstanding the overall general accuracy of the map copied by Nicolo the Younger from a map "rotten with age" in his family's archives, it was in the details that the narrative became problematical, for:

> At the same time the narrative, and the map which accompanied it, contained names of places which in the form or their spelling and the positions assigned to them, were so irreconcilable with all that geographers have been able to learn from other sources, that they have given rise to the wildest conjectures, have puzzled the patient out of their wits, and driven the impatient to condemn the whole thing as imposture.[86]

None was so vociferous nor thorough in his denunciations of the narrative as nothing less than a tapestry of sixteenth century Venetian fictions and fantasies as the nineteenth century Danish admiral Zahrtmann, who by pointing out the first problem pointed the way for subsequent *defenders* of the narrative to demolish his own demolition!

Zahrtmann asserted "that there never existed an Island of Frisland, but that what has been represented by that name in the chart of the Zeni is the Faeroe Islands."[87] Indeed, Richard Henry Major pointed out that the old Danish name for the islands, Faeöisland, could easily have been *heard* by the Italian ears of the Venetian Zenos as "Frisland,"[88] and this pointed the way to a general methology for untangling the strange narrative's even stranger nomenclature. Worse still, Major pointed out that another Italian from Venice's great rival Genoa, Christopher Columbus himself, used the term "Frislanda" in exactly the same way, referring to northern islands, thus indicating that it was a generally recognized name in maritime circles.[89] This fact becomes more significant when one recalls that nothing whatsoever had ever been heard of the Zeno expedition until its publication in Venice in 1558 by Nicolo Zeno Junior, and hence, Columbus could not have heard the term from them or from knowledge of the narrative.[90]

By similar misspellings, the town Pentland could become Podanda, and finally Porlanda,[91] and so on through the whole list. When the narrative is followed closely, and such methodology is applied, it becomes apparent that the strange nomenclature is the result of Italian ears hearing Norse names, and transcribing them, and then, with further errors of copying in the old Venetian cursive script, further decay in nomenclature occurs, until Nicolo Zeno reproduces the whole thing in his narrative.

But what of the troublesome volcano, and even more troublesome "Zichmni," which seems completely irreconcilable with "Prince Henry Sinclair"? When Richard Henry Major republished the Zeno manuscript with his lengthy and detailed introduction and defense of its authenticity, active volcanos in Greenland were completely unknown.[92] But more recently, "the twentieth-century archaeologists Alwin Pedersen, Helge Larsen, and Lauge Koch" demonstrated that there *were* "formerly active volcanos and thermal springs on the east coast of Greenland."[93]

What, then, of the more troublesome name of “Zichmni”?

This name, complained Frederick J. Pohl, “became one of the most troublesome misspellings in history.”[94] Echoing and citing this sentiment, Tim Wallace-Murphy and Marilyn Hopkins add their own complaints:

> The majority of the criticism leveled at the Zeno Narrative arises from the problem of identifying, as an historical personage, the main character described within it, Prince Zichmni. According to Frederick Pohl, Zichmni was “…the most troublesome misspelling in history.” You can scour the records and archives of Northern Europe and never find a trace of anyone whose name remotely resembles Zhichmni. For the two centuries that followed the Narrative’s publication, no one appeared capable of even hazarding an educated guess as to the true identity of this elusive prince, who was first identified in 1786 by the historian Johann Reinhold Forster.[95]

The process by which Henry Sinclair became Zichmni is one of the most ingenious pieces of scholarly re-engineering in history, and the one who did it was Frederick J. Pohl.

“The key to the solution of the Zichmni puzzle,” writes Pohl, “is the fact that Sir Nicolo would not have called a prince by his family name,”[96] for this was simply not in keeping with fourteenth century conventions and protocols. Nicolo “the Chevalier” would simply not have written “Prince Sinclair” at all. Rather,

> Sir Nicolo would have called the prince either by his first name, “Principe Enrico,” or by the name of the earldom over which he ruled, “Principe d’Orkney.”
>
> Now we shall see how the spelling Zichmni happened:
>
> In medieval Italian letter forms given by Capelli, “d’O”[97] would most likely be written as

In the Marciana catalog in Venice, capital Z of “Zeno” is written thus:

The major portion of the second form is identical with the first form, so that the “d’O” could easily be misread as capital “Z”.

Since in Italian an initial Z calls for a vowel to follow it, the second letter in “Orkney,” the “r” would be read as the vowel which most closely resembles “r” in script—“i”.

In “Orkney” and in its variant spellings, “Orknay” and “Orkeney,” there are two letters which do not occur in Italian. Substitutions for those two letters would necessarily have been made, either by Sir Nicolo or by his sixteenth-century descendant in Venice.

One letter in “Orkney” that never occurs in Italian is “k:. What takes the place of k in Italian is “ch.”

Nor does the letter “y” occur in Italian. What takes the place of y in Italian is “i.”

All that remains to be said is that the up and down strokes in handwritten “ne” or “na” or “ene” could easily be mistaken for the strokes in “mn.”

Thus we have the name: d’O-rk-ene-y read by an Italian as: Z-i-ch-mn-i.[98]

Pohl quips that “there is a certain inevitability to this equating.”[99] Inevitability indeed, for the problem of “Zichmni” is dispelled, and by the preponderance of the internal references of the narrative itself, the only prince in that part of the world who ruled over the earldom of islands was Henry

Sinclair, “Principe d’Orkney.”

Zichmni.

B. Some Significant Odds and Ends: The Zeno Manuscript’s Publication in Elizabethan England, Its Delay in Publication in Venice, and the Sinclair-Templar Connection

Why then, did it take so long for Venice to publish the manuscript, and why, for that matter, was it also published almost simultaneously in Elizabethan England?

The standard line is that Nicolo the Younger, who had found his ancestors’ letters in his family’s archives as a child and, playing with them and tearing them up, later came to regret his youthful indiscretion, and attempted to reconstruct the whole story, including the copy of the map “rotten with age,” out of sorrow and regret. That, at least, is the story as he recounted it in the narrative.

But a closer examination of the details, with an eye to possible “hidden texts” hiding between the lines, yields different possibilities and implications. In 1582, Richard Hakluyt published the Zeno narrative in London, noting that “This discourse was collected by *Ramusio, Secretary to the State of Venice* or by the printer Tho. Giunti.”[100] Hakluyt goes on to list “six explorers who reached America before Columbus, four of whom were Venetians: Marco Polo in 1270, Nicolo and Antonio Zeno in 1380, and Nicolaus Conti in 1444.”[101]

Why, however, would such a Venetian influence even be *present* in Elizabethan England at that time? Why is it *there* at all? As the answers to this question are very complex, and equally indicative of deeper hidden hermetic currents, influences, and agendas at work, the answer to them will have to wait until part two of the present book. For the moment, we simply highlight the connection.

For the moment, we must remain focused on the mention of the Venetian Secretary of State, Ramusio, who had published his own account of the Zeno-Sinclair voyage in a work titled *Viaggi* in 1574.[102] Ramusio, since he was the Secretary of State for the *Serenissima Republica* of Venice, “was in fact the state censor who had to ensure that anything that was printed was accurate

and honest so it could not be used to detract from the honor, prestige, and security of the Republic."[103] This is true enough, as far as it goes, but it also has a hidden implication: as State Secretary, Ramusio was also responsible to make sure that nothing *secret* or potentially damaging to the security of the Venetian state, to its national security to use a modern phrase, was published. In short, Ramusio was the one who determined where state secrets would remain secret, or be "declassified."

So why the 140-year delay between the time of the voyage and the eventual publication of the narrative by Nicolo the Younger? After all, as Wallace-Murphy and Hopkins rightly observe, the delay only called the question of the reliability of the narrative further into question.[104] The answer, as suggested by Ramusio's role in the whole affair of its publication, is obvious: its suppression, and then publication, were both matters of Venetian state policy, as was the voyage itself:

> According to Norman Biggart, a researcher from Massachusetts, this was a result of state policy on the part of Venetian authorities. He suggests that the voyages were kept secret until long after trading patterns to the Americas had been established so that Venetian discoveries would not be used to the advantage of her trading rivals Pisa and Genoa. He goes on to claim that the story of the letters having been torn up by young Nicolo as a child may also be an act of calculated misinformation to create a plausible explanation for some important missing data in the Narrative, and that, furthermore, there is a possibility that the original letters may still exist intact in some long-forgotten archive in Venice.[105]

Wallace-Murphy and Hopkins apparently reject this possibility, however, noting that it does not account for "the complete disinterest of the Venetian authorities in the discoveries made by the Zeno brothers." They point out that by this period, Venice's sea-trading empire was in irrevocable decline as the Ottoman Empire expanded, resulting in the Venetian turn to the Italian mainland in an attempt to conquer land. This fact, plus the fact that, by the time of the narrative's publication the pope had already divided the New World into clearly delineated spheres of influence for Spain and Portugal, to

the apparent exclusion of the Italian city-states, meant that further suppression of the narrative was no longer a security issue. Nor, they argue, was Venice any longer in any financial or maritime position to exploit the Zeno discoveries.

But I am bold to suggest that Mr. Biggart may be correct, and that the conclusions of Wallace-Murphy and Marilyn Hopkins do *not* take into account the international factor *always* associated *with* Venice: the Templars, whom, as we have seen, were not totally destroyed, but merely transplanted themselves, precisely into Spain, Portugal and Scotland. Nor do their dismissals take into account an entirely different possibility, namely, that the Venetians had taken the decision to transplant headquarters, so to speak, along with the family fortunes, power, knowledge, and worldview, from their Adriatic lagoon, to new environs more conducive to the new international trade and power politics emerging along the Atlantic. In this regard, what I mentioned in *Financial Vipers of Venice* should not be ignored: Genoese bankers were the secret funders of Ferdinand and Isabella's venture with Genoese Christopher Columbus. And the Genoese, of course, had their *own* alliance with a military-financial complex and international order, the Hospitallers. Viewed a certain way, then, it might be argued that there is a hermetic, hidden history taking place, a struggle between two "internationals", the Genoese-Hospitaller complex, and the Veneto-Templar complex, in a mad scramble to transform Europe, and stake their claims in the New World. As we shall see in the next chapter, the key figure that evidences precisely such hidden influences is Christopher Columbus himself.

However, before we can deal with the famous Genoan, we must take a short, but very necessary tangential detour once again to the French Languedoc, because, after all, the Sinclairs are related—here comes that "bloodline" thing again—to Godfroi de Bouillon, the first Templar grandmaster…

The Forbidding Mountain-Top Fortress of Montsegur in the Languedoc, Last Stronghold of the Cathars

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1. Tim Wallace-Murphy and Marilyn Hopkins, *Templars in America: From the Crusades to the New World* (San Francisco: Weiser Books, 2004), p. 31.

2. William F. Mann, *The Templar Meridians: The Secret Mapping of the New World* (Rochester, Vermont: Destiny Books, 2006), p. 6.

3. Joseph P. Farrell, *The Financial Vipers of Venice: Alchemical Money, Magical Physics, and Banking in the Middle Ages and Renaissance* (Port Townsend, Washington: Feral House, 2013), pp. 74, 75.

4. Ibid., p. 75.

5. Ibid.

6. Ibid., pp. 76.

7. Joseph P. Farrell, *The Financial Vipers of Venice*, p. 184.

8. Ibid., p. 76.

9. Joseph P. Farrell, *The Financial Vipers of Venice*, pp. 76-77, citing Roger Crowley, *City of Fortune: How Venice Ruled the Seas* (New York: Random House, 2011), pp. 25-26, with emphasis added to Crowley's text.

10. Ibid., p. 77.

11. Ibid.

12. Ibid.

13. Tim Wallace-Murphy and Marilyn Hopkins, *Templars in America: From the Crusades to the New World*, p. 31.

14. Helen J. Nicholson, "The Motivations of the Hospitallers and Templars in their involvement in the Fourth Crusade and its aftermath," (Malta Study Center Lecture, 2003), p. 1 (N.B.: pagination refers to the printout of the pdf file, which can be accessed by searching for the title of this paper).

15. Ibid., p. 2.

16. Ibid.

17. Ibid., p. 3.

18. Helen J. Nicholson, "The Motivations of the Hospitallers and Templars in their involvement in the Fourth Crusade and its aftermath," (Malta Study Center Lecture, 2003), p. 4.

19. For the point about contact between the Templars and Assassins, see Paul Naudon, *The Secret History of Freemasonry: Its Origins and Connection to the Knights Templar*, Trans. from the French by Jon Graham, p. 72: "Bernard the Treasurer indicates in his chronicle that in 1198 the 'Lord of the Assassins' (the Old Man of the Mountain) treated the Christians and their leader, Count Henri, as royalty. The same author informs us that in 1227 the sultan Coradin, at the time of his death, entrusted his land and children to a Spanish knight who was a Templar brother…" Naudon also notes that the word *assassin* has no connection with the ingestion of hashish as many have maintained. Rather, the word comes from the Arabic word for a guardian, *assas*, and thus the assassins were, like their Christian military order counterparts, a military order dedicated to the protection of the Holy Land (p. 74). The axis of the spiritual world ran through this land, and was the "mystic Mountain" and hence the "grand master" of the Assassins, the Sheik el Diebel, the "revered master of the Mountain" became known in the West as "The Old Man of the Mountain." It is worth noting that Naudon mentions that the higher ranks within the Assassins devoted their time to the study of philosophy, particularly a Neoplatonized version of Aristotle (p. 74).

20. For the missing archives, see Frank Sanello, *The Knights Templars: God's Warriors, the Devil's Bankers*, p. 201. Sanello notes the disappearance of the Templar fleet, treasure, *and* archives. See also Wallace-Murphy and Hopkins, *Custodians of Truth: The Continuance of Rex Deus* (San Francisco: Weiser Books, 2005), p. 131: "Their internal records were either stolen by the Inquisitors, hidden by the knights themselves, or destroyed." These are all possibilities of course, but again, in the light of the Templar-Venetian connection, the possibility should be main-tained that some of them perhaps made their way to Venice. This possibility might also inform the Zeno-Sinclair voyages to the New World, reviewed in the next section of the main text. Paul Naudon observes that, given the Templar's archives' disappearance was to *someone's* advantage, the most likely architects of the disappearance of their archives are the Templars themselves (see Naudon, *The Secret History of Freemasonry: Its Origins and Connection to the Knights Templar*, p. 199, n.) This is a likely possibility, and thus it is equally possible that the Templars' allies, Venice, may have had a hand in the disappearance of the Templar archives. Sharan Newman, however, asserts that "The main Templar archives, which might have had more information on (Hugh de Payens), were not in Europe, however, but in Jerusalem. They were moved to Acre and then to Cyprus, where they were in 1312. War and conquest ensured that anything left was scattered or destroyed."(Newman, *The Real History Behind the Templars* [New York: Berkeley Books, 2007], p. 15.) While true as far as it goes, it strains too much credulity to believe that there were no European archives. These would have been necessary in any case to maintain accounts for Templar operations. The presence of Templar archives in Cyprus also raises the possibility that DeMolay may have brought some of these with him, along with the treasure he was transporting back to Europe. In the end we are left with mysteries and questions, and in this author's opinion, part of those mysteries can only be resolved by *careful and detailed* examination of the Venetian state archives, something no one, to my knowledge, has yet undertaken in this connection.

21. For this story, see my *Financial Vipers of Venice*, pp. 165-186.

22. Tim Wallace-Murphy and Marilyn Hopkins, *Templars in America: From the Crusades to the New World* (San Francisco: Weiser Books, 2004), pp. 23-24. Wallace- Murphy and Hopkins state "In view of increasing trade

in the Levant, an ambitious new shipbuilding program was called for in Venice. The doge, Ordelafo, nationalized the shipbuilding industry and founded a huge complex of dockyards, foundries, and workshops that eventually became known as the Arsenale. Over the next few decades, the port of Venice became one of the many centres of activity of their allies, the Knights Templar, who had strong connections with many of the leading families among the Venetian nobility. Furthermore, the removed Templar war galleys were built in the shipyards of their Venetian allies."

23. Joseph P. Farrell, *Financial Vipers of Venice*, pp. 191-205.

24. Joseph P. Farrell, *Financial Vipers of Venice*, p. 205.

25. Tim Wallace-Murphy and Marilyn Hopkins, *Templars in America*, pp. 182-183, boldface emphasis added.

26. Ibid., p. 188, emphasis added. It should also be noted that by the time of its publication, 1558, the "Venetian" and Hermetic influences within Tudor England was already underway, as we shall discover in the next part of this book.

27. Tim Wallace-Murphy and Marilyn Hopkins, *Templars in America*, pp. 188-189. It is Hakluyt who leant his name to the nineteenth century British Hakluyt society, which again popularized the Zeno manuscript, and it is probably *this* society whence Oscar Wilde drew his knowledge of the pre-Columbian voyages to America mentioned in *The Picture of Dorian Gray.*

28. Ibid., p. 171.

29. Major, ed., *Voyages of the Venetian Brothers, Nicolo and Antonio Zeno to the Northern Seas, in the XIVth Century* (Cambridge: Cambridge University Press, 2010)

30. Ibid., p. xli, emphasis added.

31. Frederick J. Pohl, *Prince Henry Sinclair: His Expedition to the New World in 1398* (Halifax, Nova Scotia: Nimbus Publishing, 1967), p.103.

32. Pohl, *Prince Henry Sinclar: His Expedition to the New World in 1398*, p. 2.

33. Tim Wallace-Murphy and Marilyn Hopkins, *Templars in America*, p. 31.

34. Frederick J. Pohl, *Prince Henry Sinclair*, p. 65.

35. Ibid.

36. Frederick J. Pohl, *Prince Henry Sinclair*¸p. 93.

37. Ibid. It should also be noted, that the heraldic device of the dragon is also a common device said to be associated with some families that allegedly are of descent from the Jewish diaspora in Europe after the Roman conquest of Palestine and Jerusalem ca. 70 C.E. This connection, however, must wait fuller exposition. We simply draw attention to it here.

38. Richard Henry Major, *The Voyages of the Venetian Brothers, Nicolo and Antonio Zeno to the Northern Seas in the XIVth Century*, pp. viii, xlvi.

39. Joseph P. Farrell, *The Financial Vipers of Venice*, p. 101.

40. Ibid., p. 100.

41. Major, *Voyages of the Venetian Brothers, Nicolo and Antonio Zeno*, pp. xci-xcii.

42. The Doge Renier Zeno ruled from 1253-1268 (John Julius Norwich, *A History of Venice* [New York: Vintage Books, 1989], p. 641.)

43. Major, *Voyages of the Venetian Brothers, Nicolo and Antonio Zeno*, pp. 1-2.

44. A question arises here that might confuse some individuals. There were, of course, at this period in Venetian history, two main councils, the Grand or Great Council, and the Council of Ten, which functioned as its agent. How, then, does one know that the narrative is referring to the Council of Ten? In this respect, it should be recalled that the nobility of Venice were *automatically* members of the Grand, or Great, Council, whereas membership in the Council of Ten was elective. Thus, the narrative, by drawing attention to the family's members in "the Council" is indicating the Council of Ten, since it would have been well known that all male members of the family were in the Great Council.

45. Note the use of the *French* term for knight, chevalier, rather than the Italian cavaliere, is in the English translation. The Italian of the narrative reads "Or M. Nicolo il' Cavaliere…"

46. Major, *The Voyages of the Venetian Brothers, Nicolo and Antonio Zeno*, pp. 3-4, emphases added.

47. Major, *Voyages of the Venetian Brothers, Nicolop and Antonio*

Zeno, emphasis added.

48. Richard Henry Major, ed., *Voyages of the Venetian Brothers, Nicolo and Antonio Zeno*, pp. 5-6, emphasis added.

49. Richard Henry Major, ed., *Voyages of the Venetian Brothers, Nicolo and Antonio Zeno*, p. 7.

50. At this stage in the evolution of ocean-going vessels, ships were part sailing vessel with the raised towers on the bow and stern that would become typical of early full-sailing vessels, with ports for some oars, and thus a stage between the galley and vessels that relied solely upon sails for their propulsion.

51. Major, op. cit., p. 9.

52. Ibid., p. 10.

53. Ibid.

54. Ibid., pp. 10-12.

55. Richard Henry Major, ed., *Voyages of the Venetian Brothers, Nicolo and Antonio Zeno*, pp. 12-13.

56. Richard Henry Major, ed., *Voyages of the Venetian Brothers, Nicolo and Antonio Zeno*, pp. 18-21, emphasis added.

57. Ibid., p. 22.

58. Ibid., p. 23.

59. Major, ed., *Voyages of the Venetian Brothers, Nicolo and Antonio Zeno*, p. 24.

60. Tim Wallace-Murphy and Marilyn Hopkins, *Templars in America*, pp. 68-69.

61. Ibid., p. 70.

62. Ibid., pp. 67-68.

63. Ibid., p. 65.

64. Ibid., p. 66.

65. Tim Wallace-Murphy and Marilyn Hopkins, *Templars in America*, p. 61, citing Jordanes, *De summar temporum de origine actibus gentis Romanorum* (ca. 551CE), 1:4,7.

66. Ibid., p. 61.

67. Tim Wallace-Murphy and Marilyn Hopkins, *Templars in America*, p. 36.

68. Ibid., p. 37.

69. Ibid., pp. 37-38.

70. Ibid., p. 53.

71. Tim Wallace-Murphy and Marilyn Hopkins, *Templars In America*, p. 53.

72. Ibid., p. 54.

73. In this respect, the Piri Reis map of Turkish admiral Piri Reis should also be recalled. This map depicted accurately not only the coast of South America, but of Antarctica, and the coastline *beneath* the southern continent's ice cap to boot, long before it had been officially discovered. Piri Reis maintained he constructed his map from much older exemplars. Based as he was in Istanbul(Constantinople), we consequently have yet another indicator that the imperial archives were the mediating source of a very ancient cartographic tradition.

74. Wallace-Murphy and Hopkins, op. cit., p. 87.

75. See also Richard Henry Major, ed., *Voyages of the Venetian Brothers, Nicolo and Antonio Zeno*, pp. lxv, lxvi.

76. Tim Wallace-Murphy and Marilyn Hopkins, *Templars in America*, p. 175.

77. Ibid., pp. 137-169.

78. Ibid., pp. 162-169.

79. Tim Wallace-Murphy and Marilyn Hopkins, *Templars in America*, p. 125, citing, Rev. Edwin R. Hodgeman, *The History of the Town of Westford in the County of Middlesex, Massachusetts, 1659-1883* (Westford, MA: Westford Town History Association, 1883), p. 306.

80. Ibid., p. 127.

81. Ibid., p. 128.

82. Ibid.

83. Ibid., p. 129.

84. Tim Wallace-Murphy and Marilyn Hopkins, *Templars in America*,

p. 135.

85. It should be noted that there is *other* corroboration of the Zeno voyage stemming from North America and was first suggested by Pohl, and this is the Miqmaq tribe's legends of Goosep, a "wise man" or sage figure who becomes conflated with tribal recounting of the arrival of Henry and the Zenos. This is a rather specialized discussion and since it is not directly germane to the focus of this book, I do not discuss it here, other than to mention it. (Q.v. Frederick Pohl, *Prince Henry Sinclair: His Expedition to the New World in 1398*, pp. 133-138, 152-154. See also Tim Wallace-Murphy and Marilyn Hopkins, *Templars in America*, pp. 113-115, and also p. 110 for the possible connection of Miqmaq hieroglyphs with Egypt.)

86. Richard Henry Major, ed., *Voyages of the Venetian Brothers, Nicolo and Antonio Zeno,* p. iv.

87. Ibid., p. ix.

88. Ibid., p. xvii.

89. Ibid., p. xviii. Major notes that Columbus' mention of "Frislanda" occurs in a letter to his son Ferdinand, referring to a voyage he undertook northward in

90. Ibid., p. xix. Columbus died in 1506.

91. Ibid., p. xxii.

92. Ibid., pp. lxxxvi-lxxxvi.

93. Tim Wallace-Murphy and Marilyn Hopkins, *Templars in America,* p. 90.

94. Frederick J. Pohl, *Prince Henry Sinclair*, p. 86.

95. Tim Wallace-Murphy and Marilyn Hopkins, *Templars in America,* p. 187.

96. Frederick J. Pohl, *Prince Henry Sinclair*, p. 86.

97. "d'O" from "d'Orkney," ed.

98. Frederick J. Pohl, *Prince Henry Sinclair*, pp. 86-87.

99. Ibid., p. 87.

100. Wallace-Murphy and Hopkins, *Templars in America,* p. 188, emphasis added.

101. Ibid., pp. 188-189.
102. Wallace-Murphy and Hopkins, *Templars in America*, p. 189.
103. Ibid.
104. Ibid., p. 183.
105. Ibid.

4

BLOODY INTERMEZZO:

CATHARS, TEMPLARS, TREASURE, ALCHEMY, COUNTERFEITERS AND…YES, NAZIS

(OR

"WHY IS THERE A WHOLE LOT MORE GOLD BULLION FLOATING AROUND, THAN THERE SHOULD BE, ACCORDING TO OFFICIAL ESTIMATES?")

"From Carcassonne, the Trencavel dominated the rich cities of Albi, Castres, and Béziers. All the lands bordered by the Tarn River, the Mediterranean, and the eastern Pyrenees were theirs. They were related to the most noble princes of the Western world: the Capetians of France, the Plantagenet in England and Anjou, the Hohenstauffen in Swabia, Aragon in Catalonia, and the descendents of Hursio in Toulouse."

Otto Rahn[1]

"The bells melted in their belfries, the dead burned in the flames, and the cathedral blew up like a volcano. Blood flowed, the dead burned, the town blazed, walls fell, monks sang, crusaders slaughtered, and gypsies pillaged. So died Béziers—and so began the Crusade against the Grail."

Otto Rahn[2]

HISTORY RECORDS THE ALBIGENSIAN CRUSADE (1209-1229) as one of the vilest and bloodiest acts of genocide and mass murder ever perpetrated in human history. Like the Venetian-led Fourth Crusade (1202-1204), it was the brainchild of Pope Innocent III, Lotario di Conti(1160-1216, reigned 1198-1216). *Historiography* records that the ostensible and obvious reason for the rivers of blood that flowed in southern France was the extirpation and extermination of heresy. Centuries later, history would record, and historiography largely ignore, the 1931 visit of a young German named Otto Rahn to the Languedoc, the beautiful region of southern France bordering the Pyrenees Mountains and Catalonian Spain, a region whose natural beauty stood in stark contrast to the rivers of blood

that the Crusade spilt in the region. It is a land of streams, brooks, rugged hills, mountains, mines, caves, and castles. It was a land bathed in the blood of the Albigensians, the Cathars, against whom Innocent III had fulminated and flung a trans-European army. It was, in its way, an international crusade of a "world order" against a small region insistent upon its rights, individual culture, and sovereignty.

Herr Rahn, a soft-spoken young scholar, had come to the quiet villages of the Languedoc to conduct research to confirm a thesis of his, namely, that the Grail romance of Wolfram von Eschenbach's *Parzifal*, was a disguised record of the events of the Albigensian Crusade, and that many of the characters of the Eschenbach's Grail romance were real people, the Cathar nobility of the Languedoc. The implication, should Rahn make even a *slightly* plausible case that this was true, was that the other component of the story—the Grail itself—contained some hidden kernel of truth. That implied in *its* turn that the Crusade, in spite of its ostensible purpose to extirpate heresy, may have also had a deeper, more covert motive: the recovery of whatever the "Grail" represented, and perhaps its continued suppression, worried that its possession in the hands of the heretical Cathars gave them a blackmail power that it could not tolerate.

Otto Rahn, 1904-1939

Whatever those hidden motivations may have been, they appear to have been entertained by at least *some* people in lofty positions of power, for when Rahn returned to Germany and published his findings in a book titled *Crusade Against the Grail* (*Kreuzzug gegen den Gral*), the work quickly came to the attention of one Heinrich Himmler, *Reichsführer SS*, a vile, insane, and evil man with his own deep esoteric interests and dark agendas. Coerced into accepting membership in the SS and a position on Himmler's personal staff, Rahn, a homosexual and never comfortable with militarism, was assigned to a tour of guard duty at the Dachau concentration camp as punishment for an episode of drunkenness that also exposed his homosexuality. Resigning the SS, Rahn was found frozen to death in the mountains of the Austrian Tyrol in March of 1939. Though his death was ruled a suicide, many to this day maintain suspicions that Himmler or other SS "hierarchs" had Rahn murdered. Why someone like Rahn should have come to the attention of someone in the lofty reaches of power in the Nazi hierarchy like Himmler, can only be understood by careful consideration of what Rahn disclosed in his book.

But why consider Rahn's book at all? Nazis? The Grail? Crusades?

Absurd!

The answer is both simple and, when one pauses to consider its implications, somewhat arresting. Rahn was the first in the twentieth century to write an "alternative history," both of the Algibensian Crusade itself, and of the deeper history and mystery of the Languedoc region of southern France, thus kicking off a growing literature on the area that would eventually engulf the mystery of Abbé Berengar Saunièr and Rennesle-Chateau, and famous (or depending on one's lights, infamous) books such as *Holy Blood Holy Grail*, *The Messianic Legacy*, and of course Dan Brown's worldwide bestselling novel *The Da Vinci Code*, books filled with speculations about hidden bloodlines of Jesus tied to the ancient French Merovingian dynasty. The literature only grows, and we have considered some of its exponents in previous chapters with respect to the most recent version of this hypothesis, the "Rex Deus" research of Tim Wallace-Murphy and Marilyn Hopkins.

In short, Rahn began a trend of modern fascination with the region, a trend that reflected the suspicions of some that there was more to the "official" or "textbook" histories than meets the eye. In this chapter we propose to review not only Rahn's work, but the work of lesser-known researchers, in order to assemble a picture of what makes the Languedoc, the Cathars, and the Albigensian Crusade so intriguing for some people.

As has already been suggested, one gains some appreciation of this "intrigue" from Rahn's main thesis, for Rahn believed the mediaeval Grail romances, and particularly Wolfram von Eschenbach's *Parzifal*, were the disguised history of the Languedoc, and its Cathar nobility. This overview, as we shall see, raises to a new height the importance of a careful consideration of the Templars, for in this case, the Templars are conspicuous by their *absence*, they are altogether curiously "missing" from the story, a fact made much more curious, since their whole ostensible purpose was precisely to *be* a military crusading order to combat heresy and false religion, and moreover, were directly under the authority and jurisdiction of the papacy and the Pope. Innocent III ordered the Cathar Crusade. Moreover, as we shall see, it was led by a Cistercian, and by now the connections between the Cistercians and the Templars are evident. Yet, in spite of their allegiance to the Papacy and their connection to the Cistercians, the Templars are altogether missing from the

Albigensian Crusade's order of battle.

Indeed, they are altogether missing from the story itself.

…or are they?

These are obvious questions and connections, yet few in alternative research ever raise them. Perhaps the oversight is unintentional, or perhaps it is *not*, for the implications of the questions are profound, and once the questions are raised or voiced, one is compelled to provide some sort of answer to them. One is required to *speculate*.

Before we can answer that question or begin to speculate on the reasons for the curious Templar absence from one of the largest Crusades of history, we must look at the Cathars, and the Languedoc, through the eyes of Otto Rahn.

A. The Templars and the Languedoc

1. The Shepherd's Tale: Lucifer's Diadem, Stones of Power, The Lapsis Exillis, The Golden Fleece, and The Philosophers' Stone

When Rahn visited the Languedoc in 1931, meeting and interviewing residents about their local lore, traditions and memories of the Crusade, he made a point of visiting the castle of Montségur perched atop its rocky crag. The all-but-invincible fortress was the last stronghold of the Cathars during the Crusade, the last outpost and expression of a "heresy" Innocent III had determined to exterminate. It is from this very fortress that alternative researchers had speculated that the "Cathar treasure," which many believe to have been the Grail—whatever it is or may have been—was taken, and from which many also believe it was smuggled just prior to the fall of the fortress and the execution of the last of the Cathars. While on this pilgrimage, Rahn encountered a local shepherd: One day as I was climbing the Path of the Cathars to the summit of the Tabor, I met an old shepherd who told the following legend:

> "When the walls of Montségur were still standing, the Cathars, the Pure Ones, kept the Holy Grail inside them. Montségur was in danger; the armies of Lucifer were before its walls. *They wanted to take the Grail to insert it again in the diadem of their Prince, from where it*

> *had broken off and fallen to Earth during the fall of the angels*. At this most critical moment, a white dove came from the sky and split the Tabor in two. Esclarmonde, the keeper of the Grail, threw the precious relic into the mountain, where it was hidden. So they saved the Grail. When the devils entered the castle, it was too late. Furious, they burned all the Pure Ones, not far from the rocky castle on the *camp des cremats*."[3]

Note that if one reads the shepherd's story from a purely literal interpretation, the Grail refers to the stones of Lucifer's crown, which fell to Earth. The implication of the story is that the Crusading armies' *covert purpose* was not the extirpation or extermination of heresy at all, but rather *the recovery of an object of power, and its transmission to the papacy*, perhaps for insertion on the papal tiara, for the identification of the Crusading army as "Lucifer's army" suggests that, in the eyes of the locals, the whole Crusade was *a recovery operation of something lost by its owner, and that the papacy was acting as its agent.*[4]

As an esotericist of some ability, these implications would hardly have been unknown to or lost on Rahn.

Indeed, he himself hints at as much in his book, noting that Wolfram von Eschenbach, author of the mediaeval Grail romance *Parsifal*, spoke of the "stone of exile" or *lapsis exillis*, and that even in Hindu legend, there is a stone that fell from the stars, a "stone from heaven" or *lapsis ex coelis*. In Rahn's understanding, the stone in this sense was a symbol of "pure doctrine, which signified nothing other than Catharism."[5]

But Rahn is also alive to more literal possibilities, and it is precisely here that, for Rahn, the plot thickens:

> Phoecaea was a Greek colony on the Ionic coastline of Asia Minor. Its inhabitants, known as Phocians, were engaged in maritime commerce with the Iberians, other continental Greeks, and the citizens of Argos. Apparently, circa 600 B.C., they managed to overtake the colonial preponderance of the Phenicians, and assumed the exploitation of the metal mines of the Pyrenees for themselves. When Phoecaea fell under the pressure of the Persian tyrant Harpagon in 546 B.C., they

abandoned their homeland in Asia Minor and fled in ships to their western colonies, above all to Massila (Marseille), Portus Veneris (Port Vendres in the French Rousillon), Kerberos(Cebère, on the Spanish border), and present-day Monaco, where they built a temple to Heraclius Monoikos.

The tale of the Argonauts is the oldest epic poem of the Greeks. Not only is it the most ancient of the Greek mythological legends that we have, it is an amalgam of primitive Greek colonization and Hellenic ancestor worship—Homer assumed that everyone knew it as fact—and it also provides us with interesting geographic concepts of the ancient Greeks.

Fifteen sailors equipped with fifty oars set out across the sea from Argos aboard the ship *Argo* in search of the Golden Fleece. The best known among them were Hercules, Orpheus, Castor, Pollux, and Jason. After many twists and adventures… they arrived in Colchis where, with the help of Medea the bewitched sorceress, they stole the Golden Fleece which they found hanging from a branch of the sacred oak tree.

This shows that there were ancient Greek authors who knew about the existence of the Bebrices in Asia Minor and the Pyrenees, and who associated them with the legend of the Argonauts. What meaning could the conquest of the Golden Fleece have?

Let’s take a leap through the centuries to the Middle Ages, following the destruction of the original Mediterranean civilizations, when the center of intellectual gravity had moved north.

What were those innumerable alchemists searching for when they mixed mysterious ingredients in their retorts and tried with mystical incantations to achieve the “great work”?

The Philosopher’s Stone, or what others called the Golden Fleece!

What was Parsifal seeking in Wolfram’s poem that was referred to as “the Grail?” A stone! The lapsis exillis(Lapsis ex coelis)—the “Desire for Paradise”![6]

Thus, for Rahn, the legend of the Argonauts, like von Eschenbach’s *Parsifal*

itself, was a legend or allegory disguising a literal truth, in this case, the connection of the Languedoc-Pyrenees region to alchemy, to the "Philosophers' Stone" and to its Greek incarnation, "the Golden Fleece." Nor was this lore of the Philosophers' Stone and "power stones" in general lost to von Eschenbach, for Rahn also includes the following quotation from *Parsifal* as the epigraph to one of his chapters, without any commentary:

> The wise Pythagoras,
> Who was an astronomer, and beyond dispute
> So sapient that no man since Adam's time
> Could equal him in understanding
> He could speak from great knowledge of precious stones.[7]

Consequently, for Rahn, the quest of alchemy for the Philosophers' Stone, the lore of "the stone from heaven" and "the stone of exile" and precious stones, the missing gems of Lucifer's crown, the quest of its owner to recover it, the crusading armies of Innocent III, and the legend of the Golden Fleece, all coalesce in the Languedoc of the Cathars.

But for Rahn, these were not the only legends of objects of power, and treasures, which were concentrated in the Languedoc. There was also the matter of…

2. Solomon's Treasure, and Byzantium

In von Eschenbach's *Parsifal*, just before the hero of the story (Parsifal) is initiated into the secrets of the Grail in the Cave of Fontanet, the monk Trevizent placed a reliquary on an altar. Before proceeding any further, the general resemblance of the Grail romance at this point, to the later charges brought against the Templars of secret initiations involving a head, i.e., a relic, should be noted. Rahn's focus, however, is elsewhere, for he introduces yet another voice in his fugue of the Languedoc, Cathars, stones, treasure, and the Grail:

> Was this reliquary casket part of "Solomon's Treasure," which was taken by the Visigoth king Alaric from Rome to Carcassonne in A.D. 410?[8] According to Procopius, it was filled with objects that had once

> belonged to Solomon, the King of the Hebrews. *Removed from Jerusalem by the Romans, the largest part of this treasure was moved to Ravenna by Teodoric, and later from there to Byzantium by none other than Belisario, the celebrated general of the Greek emperor Justinian*. Nevertheless, a portion remained in Carcassonne. According to multiple Arab accounts, the "Table of the Hebrews" was part of this treasure. Did the great King of the Jews, whose tomb according to legend is situated between the Altai and the Hindu Kush, know of the Grail?

At this point, Rahn cites *Parsifal* once again:

> **There was a heathen named Flegetanis**
> **Who was highly renowned for his acquirements.**
> **This same physicus was descended from Solomon,**
> **Begotten of Israelitish kin all the way down from ancient times.**
> **He wrote of the marvels of the Grail.**

And then he resumes:

> In the seven-day battle for Jerez de la Frontera (A.D. 711), the Arabs vanquished the Visigoths, and Solomon's treasure fell into the hands of the infidel in Toledo. However, the "Table of Solomon" was not there.

Yet again, Rahn inserts another quotation from von Eschenbach's *Parsifal:*

> **The famous master Kyot found the prime version of this tale in heathenish script, Lying all neglected in a corner of Toledo.**

And then he comments as follows:

> Trevizant kept the reliquary in his cave as well as the "grail legend." The two were inseparable. Were the reliquary's treasure and the

> “original source of the legend” brought to his cave to protect them from the infidels?
>
> According to Spanish ballads, the Table of Solomon, also known as the “casket” or reliquary, was kept in the “enchanted grotto of Hercules.” It was said that the Gothic king Rodrigo penetrated the cave, and found the casket in a dark corner with three chalices in it.[9]

Thus, once again, the Languedoc-Pyrenees region, and this time additionally the Iberian peninsula as far south as Toledo, have entered the picture as the focal points of lore involving ancient Hebrew treasure and bloodlines, and, with the appearance of “the Table of Solomon,” hidden knowledge.

However, once again there is an “obvious” thing that escaped even the astute Rahn’s scholarly attention, a thread that, if pulled, once again would lead back to Venice, and, from Venice, to the conspicuously absent actors in the drama, the Templars. Rahn observes that the treasure of the temple was in part taken to Constantinople by the Emperor Justinian’s military genius, the General Count Belisarius. But the Emperor Justinian, while certainly the “Greek” Emperor in the sense that he was the Emperor of the Eastern Roman or continuing Greek part of the Empire, was not himself Greek. Justinian could, in a sense, be viewed as the last great *Latin* Roman Emperor. Thus, when Belisarius returns part of the treasure of Solomon to Constantinople, it is conceivable that this in turn becomes known to the Venetians after their sacking of Constantinople during the Fourth Crusade, and since, as we discovered earlier, it is very unlikely that the “French knights” who came to Venice were anything else but Templars—who else could lay hold of the enormous sums of money Enrico Dandolo and the Venetians were demanding for the Crusade? —and since we know that there are indications that the Templars were involved in that Crusade since a Templar conveyed the news of the fall of Constantinople to Innocent III, then if Venice knew anything about the Treasure of Solomon in Constantinople, it is likely the Templars knew too.

But there is another fact that indicates *another* route of the possibility of this knowledge to Venice and the Templars, one indicating once again that both Venice and the Templars knew of the existence of part of the Solomonic treasure in Constantinople *prior* to the embarkation of the Fourth Crusade,

and that this in turn could buttress the argument that the Fourth Crusade had Constantinople as its principal secret objective *from the outset.*

That fact is the name of the Emperor himself, *Justinian*, for this name just also happens to be the name of a prominent family of the Venetian nobility, the Giustiniani, who supplied at least one doge to the Most Serene Republic.[10] There can be little doubt that the surname Giustiniani has some relationship to the Roman Emperor of the same name, and this invites a high speculation, for it could be possible, if the Emperor and the noble family are indeed related, that the recovery of a portion of Solomon's treasure, and its transport to Constantinople by Count Belisarius, was knowledge transmitted by down the ages by the Giustiniani family, and hence known to the Venetian oligarchy and their Templar partners in the looting of Constantinople. Arguing against this view, however, is the fact that there are no major mentions of any prominent Giustiniani of Venice until a century *after* the Fourth Crusade. If, however, this speculation be maintained as a possibility, then it is yet another argument that the Fourth Crusade—at least as far as the Venetians and Templars were concerned— had Constantinople as a secret objective from the outset, for it will also be recalled that *prior* to the Crusade, Doge Enrico Dandolo and Venice had engaged in economic warfare against the Empire by minting a Venetian close approximation of the Byzantine coinage, the *hyperpyron*, in essence, indulging in the "unauthorized mass production" of another sovereign state's currency:

> …Enrico Dandolo was probably most concerned with Venice's Levantine trade and the need of making payments in the Greek lands then called Romania. That he had his eye on its use in the east is indicated by the design and value of the new (Venetian) coin. Its style copied important features of Byzantine coinage.[11]

The fact that the Templar presence *is* strongly suggested in the Fourth Crusade, and the possibility—in my opinion a strong possibility—that they and Venice were furthermore involved in secretly planning a diversion of the Crusade to Constantinople at the outset to recover knowledge(after all, consider again the Templars' *origins* and their curious initial *lack* of crusading or protecting activity in Palestine, and their excavations there), and

again, their curious *lack* of participation in yet another Innocent III Crusade, that of the Albigensians, and one now begins to see an intriguing picture emerging.

On the one hand, there is the public picture and "mission brief" of crusading against infidels and heresy and protecting pilgrims, with all the requirements to establish a system of international financial clearing and transfer, and an international "military industrial complex" that this entails. However, on the other hand, the Templars have a *covert mission and purpose*, for they are engaged in a search for "ancient treasure" and knowledge that leads them to Palestine, and later Constantinople, for that purpose, and thus, that hidden and occulted purpose may have something to do with their conspicuous *lack* of involvement in the other great Innocentian crusade: the Albigensian Crusade.

3. The Albigensian Crusade According to Rahn

a. The Causus Belli: The Cathar Version of the Metaphor

The sharp and angular edges around the "hole of absence" of the Templars from the tapestry of the Albigensian Crusade are made razor sharp by a consideration of the *doctrine and beliefs* of the Cathars which, from the standpoint of the mediaeval papacy and church, are clearly heretical. Here we must cite Rahn's presentation extensively, because at the end of his summary, he makes an astonishing observation that few have appreciated for its full significance. It is, again, one of those "obvious things" that tend to go unnoticed unless one points out that obviousness and its equally obvious implications, implications of which esotericist Rahn would once again have been fully aware and cognizant.

Rahn notes that:

> To understand the philosophical and religious doctrine of the Occitan Cathars with any sort of clarity, we should consult their literature, which was once very rich; it was destroyed in its entirety by the Inquisition as a "source of contamination of a horrible heresy." Not a single Cathar book has survived for us. Only the Inquisitors' notes are left: notes that we can complete by examining similar doctrines such as the Gnosis, Manichaeism, and Priscillianism.

> The Occitan Cathars taught that God is pure spirit. For all eternity, love(Amor) is absolute, perfect in itself, immutable, eternal, and just. Nothing evil or transitory can exist in it or come from it. Consequently, its works can only be perfect, immutable, eternal, just, and good, as pure in the end as the fountain from which they flow.
>
> If we contemplate this world, its imperfection, impermanence, and changeability are self-evident. The matter from which it is made is perishable and is the cause of innumerable evils and sufferings. This matter of life contains within it the principle of death, a death from which no one can escape.
>
> Out of this opposition between imperfect matter and God's perfection, between a world full of misery and a God who is love itself, between creatures who are born only to die and a God who is eternal life, the Cathars came to the conclusion that an incompatibility exists between what is perfect and what isn't. Don't the foundations of modern philosophy establish the principle of cause and effect? If the cause is immutable, so are its effects. Consequently, a being with a contradictory nature could not have created the terrestrial world and its creatures.
>
> If the creation is the work of a good God, why did he not make it perfect like himself? And if he wanted to make it perfect and couldn't, it is obvious that he is neither all-powerful not perfect. If he could have made it perfect and didn't want to, he would be in conflict with the perfection of love.[12]

In other words, the Cathars construe our now-familiar Topological Metaphor of the Medium in the dualistic, either-or sense of a *moral opposition* of good and evil, which is manifest in and embodied by two *physical and metaphysical* principles, the spiritual, which is good, love, life, eternal, and perfection, and the material, which is evil, temporal, death and imperfection.

Like all such dualistic versions of the Metaphor, the Cathar version carried with it enormous implications for the interpretation of various problematical passages of the Christian scriptures.

Seizing on the New Testament, the Cathars believed that they could

> refute the opinions of the doctors of the Church, to whom “Evil” was without any doubt the antithesis of “good,” but really nothing other than the negation or absence of Good, with no basis in a special principle.
>
> When the devil tempted Christ—”All these things I will give you if you fall down and worship me”—how could he offer it if it did not already belong to him? And how could it belong to him if he wasn’t its creator? When Christ speaks of the plants that his celestial Father did not plant, it is proof that they were planted by somebody else. When John the Evangelist speaks of “the children of God that are not born from flesh and blood,” from whom do the children of flesh and blood come? Are not these children from another creator—the devil—who according to Christ’s own words is “their Father”?[13]

In other words, for the Cathars, just as for the earlier Gnostics, the morally conflicted character of Yahweh was the root problem, but they “solved” the problem, just as did the Gnostics, by turning the *moral* conflict into a *metaphysical* dualism:

> The Cathars referred specifically to the passages of the Old Testament that speak of the vengeance and anger of Jehovah. They were convinced that Jehovah—who sent the Great Flood, destroyed Sodom and Gomorrah, and repeated over and over that he wanted to destroy his enemies and transfer the sins of the fathers onto the sons of the third or fourth generation—was neither God nor absolute and eternal love.[14]

Consequently, the Torah, or the Law, was itself of satanic inspiration, even its “good” parts, which were there only to ensnare the unwary in the rest of its strictures and thus “gain some hearty souls for the cause of Evil.”[15]

But this dualism was tempered—again in typical Gnostic and “Neoplatonic” fashion—by a series of gradations, or “declensions” from the highest perfection, of which there were(again, typically), seven “heavens.” At the top were, curiously enough, three heavens of pure spirits, and of course, God Himself. But beneath these were four heavens, each representing an

increasing entanglement with matter, represented by the four classical elements:

1) air
2) water
3) earth, and lowest of all, in the center of the Earth,
4) fire.

Each of these “heavens” were presided over by their own “primordial disembodied intelligence” or angel. Lucifer’s fall, and the origins of the association of evil and matter, were explained by saying that Lucifer persuaded these angelic “lords of matter” to rebel with him, taking the realms of their operation and governance with them.[16]

Thus, in a sense, Cathar dualism is a *mitigated* dualism, for the implication of this doctrine is that matter is *not* primordially or “originally” evil, but rather, that the association of “evil” and “matter” is due to a primordial celestial or spiritual war and rebellion. *Because* of this rebellion, and the “immoral though legal” rule of Lucifer and his hosts over the material realm, the Cathars explained the Incarnation of Christ and the Virgin Birth along the lines of the ancient heresy of Doketism, which held that the spiritual good God and/or his Son would never entangle themselves in the world of matter, but only *appear* to do so.[17] On this view, and to draw a modern analogy, the events of the life as described in the Gospels would have been understood by some Doketists as being a kind of holographic movie or feature film.

From this “mitigated dualism” we discover an important point about the Cathar understanding of the Metaphor and its implications, for the implication is that they realized it was capable of *many* possible interpretations, each following reasonably and logically from its initial premises, and thus, that no one version or interpretation could claim a finality such that it could be imposed as a measure of canonical truth on anyone else. As a consequence, the Cathar culture and society in the Languedoc was one of extraordinary tolerance and freedom, especially in the Middle Ages where elsewhere “wrong thinking” could, and did, get people burnt at the stake:

> No country could boast of its spiritual freedom and religious tolerance with greater reason than Occitania. All opinions could be freely expressed, all religious confessions were treated equally, and it is quite possible to assert that no real antagonism existed between classes.[18]

Not surprisingly, in this cultural, social, and political atmosphere, the Cathar Languedoc was at that time one of the most prosperous regions in Europe, affording us yet another obvious motivation for the bloodbath of the Albigensian Crusade.

b. Rahn's Description of the Crusade

These doctrines are obviously heretical from the standpoint of the orthodoxy of the mediaeval papal "ecclesiasticam," and not surprisingly, as the economic and thus the political power of the region grew, so too did the Church's concern: a significant local region was "breaking away" from the international cultural, political, and financial order and cosmology that the papal ecclesiasticam[19] represented. The papacy sent legates and delegates to Toulouse and other centers of Catharism, to debate its adherents and, hopefully convert them, an effort that fell largely on deaf ears. Why return to the obedience of the papacy when one lived in a culture and society tolerant of all beliefs, including those of the papacy itself!? As these efforts failed, Pope Alexander the III convened the Third Council of the Lateran in 1179 and "dictated fresh harsh measures against the Cathars of Gascony, Albi, and Toulouse: the Count of Toulouse, the Viscount of Béziers, the Count of Foix, and the greater part of the barons of Occitania were all excommunicated."[20] But there was more:

> Pope Alexander, whose missionaries in Toulouse and the Occitan prelates told him in terrifying terms about the growing power and audacity of the sect, believed that the moment had come to send a new special legate to the heretical provinces to guarantee the strict application of the resolutions of the Third Council of the Lateran. For the second time, he entrusted this mission to the Cistercians, under the orders of their abbot, Henri de Clairvaux. To lend more weight to his

> mission, Henri, whom the Lateran council had named Cardinal-Bishop of Albano, proclaimed a "Crusade against the Albigenses." It was the first time that such a coercive method was employed by the Church against other Christians.[21]

Once again, the mystery is reinforced, for the Cistercians, instrumental through Bernard of Clairvaux in the creation of the Templars as a "crusading order" are now instrumental in the announcement of a Crusade against yet a new form of infidelity, Catharism, from which the Templars will politely but firmly excuse themselves!

By 1198, Pope Alexander III was dead, and Lotario di Conti was elected Pope, and taking the name Innocent III. One gains a measure of the man and the office by noting his coronation speech delivered on Feb 22, 1198, wherein he states that "God has placed me above the peoples and kingdoms to root out and exterminate, but also to build, and plant. To me, these words were sent: 'I will give you the keys of the heavens, and what you bind to Earth will be bound in heaven.' I find myself between God and men, smaller than God but larger than man…."[22] Under this banner Innocent III would launch the Fourth Crusade, and the Crusade against the Albigensians begun by his predecessor.

Indeed, three years after the Fourth Crusade had sacked Constantinople, i.e., in 1207, a final conference between papal legates and the Cathar nobility and prelates occurred in Pamiers. Seat of Esclarmonde, Princess of Foix, Cathar intellectuals frequented the town and discussed the philosophy of Plato with her. Is was to Pamier that Esclarmonde invited Cathar intellectuals and the papal legates to debate, one of whom was the notorious Domingo de Guzmán, otherwise known as "Saint" Dominic, founder of the Inquisition.[23] Already Rome's crusaders had sacked Albano, and of course executed numerous "heretics," an act for which Esclarmonde reproached the papal representatives.[24]

The conference, of course, failed to reconcile the Cathars and the Church, and of course failed in its objective, so far as the papacy was concerned, to convert any Cathars to the Church's doctrine. But it did have one important consequence:

> The Pamiers conference made evident once again the extraordinarily grave situation the Cathars were in. A year earlier, Gauceli, patriarch of heretical Aquitaine, had brought together a congregation of hundreds of perfecti and innumerable "believers" in the Tower of Pierre-Roger de Mirepoix. They harbored the suspicion that the Church, faced with the impossibility of eradicating the heresy through conferences and missionary work, would soon resort to violence. As a consequence, they decided to request from Esclarmonde and her vassal Raimon de Perelha *the castle Montségur as a supreme refuge during emergencies*…. That is how Montségur—the "Temple of Abellio," the **catellum montis secure**, the citadel protecting the sacrosanct mount of the Tabor, the "Parnassus" of Occitania—was fortified and made ready. Over half a century, this Noah's ark would be able to resist the waves of blood and crimes that would suddenly flood Occitania, destroying its culture and civilization.[25]

It was this very castle, its forbidding fortifications perched precariously atop an even more forbidden mountain crag, that Rahn believed to be the final fortress-castle resting place of the Grail as recounted in von Eschenbach's *Parsifal*, the castle Montsalvaesche.[26] And the Princess Esclarmonde who had summoned the critical Parmiers conference? She was the Princess Repanse de Schoye of von Eschenbach's Grail Romance, the "lady of the mountain of Tabor."[27] Von Eschenbach's "fiction", in other words, was no fiction at all, it was a hidden history of the Cathars, the Grail, and the "Grail Crusade."

The Castle of Montségur

Domingo or Dominic de Guzmán established his headquarters at Fanjeaux, within sight of the fortress, and is was from here that the bloody hands of the Inquisition "would extend itself around the world, tormenting it for centuries like a horrible nightmare."[28]

At this juncture, we must again pause to take stock of the implications of what is going on with the establishment of the (un) Holy Inquisition, for what this institution represents is nothing less than an "international" counter-intelligence network of the papacy, a network with summary powers of torture, and an institution with its own secret "archives of heresy." The institution attests that, so far as the papacy and its ecclesiasticam were concerned, the Cathars represented at worst an *actual* international threat, and at best a *potential* one. Against this backdrop, the non-participation of the Templars in the Albigensian Crusade looms even *more* conspicuously, for as an "international" military-industrial-financial complex in its own right, one moreover ostensibly under the direct jurisdiction and obedience of the Papacy, and which had its own deep associations with the Cistercian order which *led* the Albigensian Crusade, the non-participation must surely have sent the signal to the Papacy that it had more to worry about than just the Cathars, limited as the latter were to the Languedoc region of France. The Templars, on the other hand, were a true international organization, with footholds from northern Scotland throughout Europe to the Holy Land. *Consequently, another obvious though little-commented upon connection and implication emerges: the Albigensian Crusade and the demise of the Templars form part of one political and operational complex,* and the reason

for the sequence of events is immediately suggested thereby: *the strategic decision was taken to extirpate the more localized, and easily neutralized, locus of heresy, before concentrating on the more difficult, powerful, and dispersed one.*

In any case, as all this was transpiring—the grant of Montségur as the "central headquarters" and "last redoubt" at the conference of Pamiers and Dominic's establishment of his Inquisitional headquarters at Fanjeaux within sight of the fortress—the papal legate to the region, Pierre de Castelnau, excommunicated the Count of Toulouse, and placed all his lands under interdiction.[29] Innocent III followed this up with a letter to the Count of Toulouse:

> To the noble Count of Toulouse:
> What pride has taken over your heart, leper! Without any interruption, you have waged war on your neighbors, scorned the laws of God, and allied yourself with the enemies of the true faith. Tremble, atheist, because you are going to be punished. How could you be capable of protecting the heretics, cruel and barbarous tyrant? How can you pretend that the faith of the heretics is better than that of the Catholics?
>
> Still, you have committed other crimes against God' you do not want peace; you make war on Sunday and ransack convents. To shame Christianity, you have given public offices to Jews.
>
> Our legates have excommunicated you. We have backed their decision. But because our mission is to forgive sinners, we order you to seek penitence to merit our indulgent absolution. Because we cannot leave your offenses to the Church and to God unpunished, *we inform you that we are ordering the confiscation of all your worldly goods, and to raise all princes against you*, because you are an enemy of Jesus Christ. But the anger of the Lord will not stop there. The Lord will destroy you![30]

One is almost tempted to think that had the gloating Innocent III been alive in modern times, he might have added a smiley face and the phrase "Have a nice day, your friend, Lotario, a.k.a. Innocent."

All jesting aside, however, it is to be noted that the Pope reveals at least *part* of what the real game and concern was: the growth of Cathar wealth and power, which he intends to strip from their nobility. Significantly, he is also indicating his willingness to turn "all princes," i.e., the entire international order under his command, against a rogue region and locality to bring it back into the "world order", a theme that moderns will recognize is in play today.

But then, Pierre de Castelnau, Innocent's legate, was assassinated "by an unknown knight."[31] Once again, the idea of a "knight" raises the possibility of a connection to the Templar order, for while there is absolutely no evidence that Castelnau's unknown murderer was connected to the order, on the other hand, a "knight" represented a complicated, and expensive, military technology, one which, by that period, was most directly associated with the military-crusading orders. But whether Templar or not, the effect of the assassination was to galvanize the papacy of Innocent III, which began to call for a crusade every Sunday throughout western Europe against the Cathars, ordering "all bishops to preach a crusade against this irreconcilable enemy of the Church,"[32] a call taken up by Archabbot Arnaud de Cîteaux. Arnaud convoked a general council of the Cistercian order, "which unanimously decided to preach the new crusade."[33]

Thus began the Albigensian Crusade in earnest, as princes, counts, viscounts, barons and nobility and rabble from all over western Europe converged on the Languedoc, assured of papal dispensations for their butchery, and of plunder and booty. Assembling in Lyon, the army marched down the Rhône valley with Grand Prior Arnaud de Cîteaux at its head, reaching site of the town of Béziers, where hundreds, both Catholic and Cathar, had sought refuge from the army:

> Impatient for their plunder, the *ribautz* and *truands* rode toward the town on their own initiative. For the rest of the pilgrims, there was nothing else to do but follow them. The doors gave way. As the crusaders burst into the town, the inhabitants of Béziers, both orthodox and heretic, fled in terror for the relative safety of the two churches. One of the barons asked the Grand Prior of Cîteaux how they could distinguish the heretics from the Catholics; if we are permitted to believe Caesarius von Heisterbach, Arnaud responded:

Caedite Eos! Novit enim Dominus qui sunt eius! (Slay them all! God will know his own!)

In the houses of God, where priests adorned with ornaments celebrated the mass for the dead, all the inhabitants of the town were murdered: men, women, and children ("Twenty thousand," wrote Arnaud de Cîteaux to the Holy Father). Nobody was left alive. Even the priests were burned alive before the altar…

The town was sacked. While the crusaders were fully occupied with their work as executioners in the churches, robbers devoted themselves to pillaging the town…

The town was set ablaze. The thick smoke blackened out the sun on this horrible day in July, a sun that, on the Tabor, was just about to set.

"God is with us!" exclaimed the crusaders. "Look, what a miracle! No vulture or crow is interested in this Gomorrah!"

The bells melted in their belfries, the dead burned in the flames, and the cathedral blew up like a volcano. Blood flowed, the dead burned, the town blazed, walls fell, monks and crusaders slaughtered, and gypsies pillaged. So died Béziers—and so began the Crusade against the Grail.[34]

At this juncture, we have the first hint of Templar "involvement" in the story, for when the King of Aragon, Pedro II (1174-1213) heard of the slaughter at Béziers, he crossed the Pyrenees into the Languedoc escorted by "a hundred Catalan and Aragonese knights" in the hopes that by such intevention, he could spare the fortress city of Carcassonne similar destruction and death, for the Counts of Toulouse were vassals of the Aragonese King,[35] for by this time, the crusading army had reached the ancient walled fortress city.

There are two significant things to note here: firstly, the Cathar region had ties across the Pyrenees to the Spanish kingdom of Aragon. The Iberian Peninsula had, of course, under the Moors, been a haven during the western Middle Ages of enlightenment and intellectual activity, where Christians, Jews, and Muslims debated and where, moreover, hermetic and esoteric

doctrines percolated in abundance. The Jewish esoteric system of Kabbalah, for example, is thought to have reached mature and systematic expression in Moorish Spain. Thus, one has the possible esoteric influence on the Cathars stemming perhaps from contact with Moorish Spain and whatever may have been transmitted via the Kingdom of Aragon.[36]

Secondly, and much more importantly, we now have a basis to appreciate *in part* why the Templar order recused itself from active participation in the Crusade against the Cathars, for the Templars were *instrumental* within Iberia in assisting the kingdoms of Castille, Leon, and Aragon in driving the Moors from the Spanish peninsula. Thus, the Templars constructed not only numerous castles in Spain, but also *supply roads* throughout the Languedoc and southern France, along with fortifications in the region, to supply this effort. The implication is clear and profound, for in this effort, the Templars would *inevitably have had to maintain close and friendly contact with the Cathar nobility of the region.*

In any case, King Pedro II persuaded his vassal, who also happened to be his brother-in-law, to allow him to negotiate with the crusading army, which was composed also of a large contingent of noblemen from northern France, anxious to extend the French kingdom south to its natural geographical border on the Pyrenees. Pedro reminded the Viscount of Carcassonne(Raimon-Roger) that he had often advised him to expel the heretics from his city. Against the overwhelming might of Europe and of nearby France, he could not hope for a good end. He persuaded Raimon-Roger to allow him to mediate with the crusading army. But when Pedro visited Arnaud de Cîteaux, the Cistercian Abbot would agree only to allow the Viscount himself and twelve companions to leave the city. Carcassonne itself, however, “and everything in it belongs to the Crusaders.”[37]

Pedro returned to his brother-in-law the Viscount, and rehearsed the Abbot’s conditions. The Viscount, unable in good conscience to abandon his subjects to what he knew would be a slaughter, refused the offer of safe conduct. Pedro II returned with his knights to Aragon, and thus, with him, the one and only possible appearance of the Templars in the whole sad episode ended.

Meanwhile, Carcassonne was besieged by the crusaders. Conditions within the city walls were, as one can imagine, horrible, but the city held. Then

began yet another strange episode: a crusading knight appeared before the city's eastern gate, insisting that he represented the King of France and insisting on a parley with the Viscount in the crusaders' camp, and guaranteeing safe conduct. Riding forth to the camp with a hundred men on horseback, the Viscount arrived at the tent of Arnaud de Cîteaux, who promptly ordered his arrest along with that of his companions and advisors.[38] Within the fortress city, the remaining barons and consuls met, knowing that their fate would be that of Béziers. The next morning, expecting the city to surrender without the benefit of its main leaders, the crusaders waited.

> But the drawbridges were not lowered and the doors remained closed. Oddly, there were no lookouts on the watchtowers or on the lake. The city was a silent as a graveyard. The crusaders suspected some trick. Cautiously, they approached the walls. They listened—no noise. Then they smashed open the eastern door.
>
> The city was completely empty. Even the main fortress had been evacuated.[39]

Arnaud de Citeaux immediately imprisoned the Viscount in his own dungeons, and then made a proclamation claiming a miracle, and prohibiting the pillaging of the city, insisting it be left as "entire booty to an honorable baron who will keep this country that we have conquered in the grace of God."[40] Finding only five hundred people in the city too old or young or sick to leave, the crusaders hung or burned alive those who did not renounce Catharism: four hundred souls. The one hundred who *did* renounce the Cathar doctrine and returned to the Church were stripped of their clothes and left to wander naked in the countryside.[41]

There was, however, no miracle. The vast majority of the city and its defenders had escaped in a tunnel to the surrounding regions.

We thus arrive at another curious incident that gives just the faintest whiff of some other agenda behind the Albigensian Crusade, beyond the ostensible purpose of "the extirpation of heresy." As indicated, Arnaud de Cîteaux had purposed to hand over Carcassonne to a new lord, to "an honorable baron." A committee was formed for this purpose consisting of two bishops, and four

knights, and they, claiming the guidance of the Holy Spirit, selected none other than Simon de Montfort, Earl of Leicester(!). That name *may* sound familiar to some readers, and if it does, it is probably because it was Simon de Montfort who was one of the "French knights" that sought Venetian help in organizing the Fourth Crusade, and it was de Montfort, when Enrico Dandolo determined to sack the Christian city of Zara, that abandoned the Fourth Crusade![42]

While this odd coincidence is certainly arresting to the modern reader, it did not arrest or even impede the Albigensian crusaders themselves. By 1210, Termès, another fortified city, fell to the crusading army after months of siege, with Simon de Montfort leading part of the crusading army.

But the Count of Toulouse, Raimon-Roger, still had to be dealt with, and accordingly the legates of Innocent III convened another council in Arles in January 1211 composing *new* conditions for the beleaguered Count to fulfill if he wished to retain his legal authority.[43] The conditions were such that the papal legates knew that Raimon would have no choice but to refuse, and the gloomy papal micromanagement of life under the conditions offered to Raimon speak for themselves:

> "The Count of Toulouse shall dismiss all his troops. He shall hand over all persons who they designate as heretics to the clergy. Henceforth, there will be only two types of meat authorized in the County of Toulouse. Henceforth, all inhabitants, nobles, and plebeians shall no longer be fashionably dressed; instead they will have to wear dark habits of thick cloth. All the fortifications of the cities and castles shall be dismantled. The nobles, who were until now residents of cities, can only live in flat lands with the peasants. Every head of a family will have to contribute four silver escudos annually to the legates. Simon de Montfort will have the right of passage through Raimundo's estates, and if something is taken, the Count of Toulouse will have no right of recourse. The Count shall serve in Palestine with the Templars or the Knights of Saint John, and cannot return until authorized by the legates. His possessions shall belong to the abbot of Cîteuax and Simon de Montfort all the time that they wish."[44]

While the legates expected Raimundo's (Raimon's) rejection of these impossible demands and conditions, basically conditions that left Raimondo as Count of Toulouse in name only, and that left his county defenseless and his personal wealth subject to total confiscation, they did not expect Raimundo's *other* reaction, which was to publish the papal conditions throughout the County of Toulouse, the effect of which was to steel the population to fight to the death.

And thus the Albigensian Crusade ground on and on, inexorably leading to its inevitable end. By 1218 Toulouse had fallen, Raimundo fled to England and Innocent III granted the County to the King of France as a fief. The Crusade surged back and forth across the Languedoc *for another thirty-seven years*, with the last significant anti-Cathar action occurring with the fall of Quéribus in 1255.

But it was at the siege of the fortress of Monségur and its fall in 1244 that perhaps the last real drama of the forty-five years of blood and genocide that was the Albigensian Crusade really played out and it was here that the beginnings of the mystery that has so bewitched researchers begins. And here, once again, it is Otto Rahn who raised the matter that would exercise so many researchers in the alternative research community for the rest of the twentieth century and on into the twenty-first:

> The night of March 1, 1244—supposedly a Palm Sunday—the Catholics reached the summit. Treasonous shepherds informed some crusaders of the existence of a path on the mountain which climbed from the gorge of Lasset to an advance post and was invisible from the castle. They chose to attack at night, because they were afraid that they would fall into the abyss if they could see the vertiginous heights. They strangled those on guard, and with prearranged signals they communicated to those in the camp that the operation had been successful. An hour later, the fortress was completely surrounded.
>
> The besieged capitulated. In order to avoid a useless spilling of blood, Raimon de Perelha and Peire Roger de Mirepoix declared that they were ready to unconditionally surrender the fortress and all the Cathars in it to the Archbishop[45] the next morning, if he would respect the lives of the knights. Pierre Amelii agreed.

> At the start of the day, the castle surrendered to the "armed fraternity."

The archbishop of Narbonne demanded that the Perfect Ones renounce their beliefs. Two hundred and five men and women—among them Bertran En Marti and Esclarmonde de Perelha, preferred death in the blazing pyres that Pierre Amelii had prepared on the place that is still called the *camp des crémats*, the field of fires.[46] The surrendering knights were, of course, imprisoned in the same dungeons of Carcassone that had served to imprison others whose lives were spared during the Crusade.

But there was more:

> Pierre-Roger de Mirepoix was the only one who could abandon the castle a free man. He took with him his engineer, doctor, and all the gold and silver that were found there, and headed for Sault, to the house of Esclarmonde de Alion, the niece of the great Esclarmonde, and from there to the castle of Montgaillard, where he died at a very old age. Until his death, Pierre-Roger was the secret guide of the outlawed knights of Occitania, knights who found their last refuge and their deaths in the caves of Ornolac.
>
> The night of the fall of Monségur, a fire was seen on the snowy summit of Bidorta. It was not an execution pyre, but a fire of happiness. Four Cathars, of whom three are known to us—Amiel Aicart, Poitevin, and Hugo—were signaling the Perfecti of Montségur, who were about to die, that the Mani was safe.[47]

What was this "Mani"? Rahn continues:

> From the documents of the Inquisitors of Carcassonne, it is surmised that these four Pure Ones, covered in wool blankets, descended on ropes from the summit of the promontory to the bottom of the Lasset gorge to hand the treasure of the heretics to a Son of Belissen, Pns-Arnaud de Catellum Verdunum, in the Sabarthès.
>
> The "treasure of the heretics"?

> Since Pierre Roger de Mirepoix was given permission to take all the gold and silver with him, what the four intrepid Cathars brought to safety in the caves of Sabarthès, an area that belonged to the lords of Catellum Verdunum, was certainly not gold or silver.[48]

For Rahn, the treasure was simply nothing more than the Cathar doctrine itself, and its "desire for paradise."[49]

But for others, the forty-five years of bloodshed had to be about more than just the threat of Cathar doctrine and "regional non-comformity" to the international "world order" of papal ecclesaisticam. For them, the treasure had to be *real*…

B. The Templars, the Languedoc, the Cathars and the Treasure Legends
1. The Languedoc and the Templars

Medieval scholar Sharan Newman writes that "No serious scholar has ever found a connection" between the Templars and the Cathars,[50] but that is perhaps due to the possibility either that they are not looking, or, if they are, they do not want to admit what they see. Indeed, Newman herself observes that southern France "was one of the areas in which the Templars became well established,"[51] that that region had supplied many noblemen to the First Crusade and settlers for the Latin kingdoms established in the Holy Land as a result of the Crusades. Additionally, she notes that "The Cathars have several things in common with the Templars. They were celibate, they were accused of heresy, they were supposed to have a hidden treasure, and they were wiped out."[52]

However, for the alternative research community, these bland comparisons and dismissals are not even close to half the story.

Tim Wallace-Murphy, Marilyn Hopkins, and Graham Simmans, whose work *Rex Deus* we have had occasion to cite in previous chapters, observe that Templar holdings in the Languedoc, Rousillon and eastern Provence were so extensive that they constituted the "vast majority of Templar properties in mainland Europe."[53] Notably, these authors are also quite alive to the fact that the Templar Order really constituted a kind of international conglomerate,[54] or as we have put it, an international financial-military-

industrial complex. Elsewhere, Wallace-Murphy and Hopkins observe that while there is no record of the papal reaction to the Templars' and Hospitallers' refusal to participate in the Albigensian Crusade, they point out that *the Templar holdings in the Languedoc constituted some thirty percent of the Orders' holdings in all of Europe.* Moreover, these holdings were granted in deeds of donation which expressly "forbade their use for any warlike activity."[55]

As mentioned previously in this chapter, such extensive holdings would inevitably have placed the Templars into intimate political and perhaps even financial relationship with the local Cathar nobility. Indeed,

> If one reviews the names of the leading Templars from this period and compares then to the names of the Cathar families recorded by the Inquisition, there is a remarkable degree of correspondence. The Templars not only gave shelter to fleeing Cathars but even allowed them to be buried on consecrated ground. The records also disclose that certain of these burials were later violated on the orders of the Inquisition, with the exhumed corpses being tried, convicted, and burnt for heresy.[56]

Thus, our previous observation that the Albigensian Crusade and the subsequent demise of the Templars constitute *one political and operational complex* assumes greater likelihood.

Notably, two of the main Templar holdings in the Languedoc were localted in Douzens and Ma Dieu, having control over Coerbières, Razés, and Rennes-le-Château,[57] the village that would become the focal point of the late nineteenth century mystery surrounding Abbé Berengar Saunière and the strange goings on at the village church of St. Mary Magdalen, which of course some researchers connect to the legend of a Merovingian bloodline descending from Jesus and Mary Magdalene as epitomized in the books *Holy Blood Holy Grail* and *The Messianic Legacy*, a legend fictionalized by Dan Brown in *The DaVinci Code.* But why would the Templars center their European financial activity and so many holdings in the Languedoc? Guy Patton's and Robin Mackness' answer is the obvious one, with a new twist:

> But with the original sponsors and initiators of the Order from or connected with Champagne, why would it be the Languedoc that was chosen as its principal focus for activities? Was there something special about this region that made it so particularly attractive?

One obvious answer has already been given, namely, that with the Templars' strong presence on the Spanish peninsula aiding the Christian kingdoms there in their struggle to expel the Moors, a base of supply and operations to Spain from the rest of Europe was essential. But Patton and Mackness suggest yet another obvious reason, one moreover condign to their *covert* activity of recovering lost knowledge and wealth, as evidenced by their excavation activity on the Temple Mount in Jerusalem:

> A group as financially competent, and with direct experience of the ancient Temple of Jerusalem, as the Knights Templar, could hardly have been unaware of the tradition, if not the actual detail, of the presence and value of the Jewish-Visigoth treasure in the Corbières. Throughout the nearly 200 years of their existence they were to maintain total military control over this region, *exercising virtual sovereignty over its local nobility.*[58]

Viewed from the standpoint of the hypothesis that the Albigensian Crusade and the Templar demise constitute one political and operational complex, then the strategic planning on the part of the papacy becomes even clearer, *for if the Templars were to be successfully challenged and broken, the center of their European power had to be broken first.* Viewed in this way, the Albigensian crusade may be viewed primarily as a crusade against the Templars, and only secondarily as one against the Cathars. Indeed, the support of Clement the V's election to the papacy by King Philip le Bel evidences this agenda in a different guise, for that Pope, it will be recalled, was the grand-nephew of a Templar Grand Master, Bertrand de Blanchefort.[59]

Additionally, the Templars were responsible for constructing the main road over the Pyrenees from the Languedoc to Aragon to support their military efforts against the Moors.[60] The presence of this road makes it possible that

the Templar treasure sought by Philippe le Bel went not only across the seas to Scotland and elsewhere, but also over the Pyrenees south-ward into Spain.[61] However, according to Guy Patton, there was more to this activity in the Languedoc, for by the end of the 13th century, the powerful Spanish Templars aimed at "nothing less than the creation of a fully independent state"[62] from their holdings in Aragon and the Languedoc.

2. The Templars and North America

As was noted in a previous chapter, the extensive Templar fleet was also based in the French port of La Rochelle, near the region of their principal European holdings in the Languedoc.[63] This fact, plus the evident association with the Templars and Venice, and the latters' exploration and voyages to the New World with the Templar-associated family of the Sinclairs(St. Clairs) of Prince Henry Sinclair and the Zeno brothers, suggests an operational complex. William F. Mann speculates that the hidden cartographic knowledge that may have made such voyages possible might have come from the discovery of ancient maps depicting the New World during their excavations of the Temple Mount in Jerusalem,[64] though as I have argued previously in this book, it is much more likely that such hidden cartographic traditions were acquired by Venice and the Templars from the imperial archives in Constantinople after the sacking of the city during the Fourth Crusade.

As was seen, however, there *is* evidence that French Templars did indeed make it to the New World, for Templar symbols were discovered by one Don Ecker of Houghton, New York, carved on rocks and boulders along the Allegheny River in New York and Pennsylvania,[65] and this suggests that perhaps the Templars *were* involved in covert trade with the New World, long before its official public "discovery."

However, before we can assess what all of this might imply in terms of the hypothesis that the Albigensian Crusade and the suppression of the Templar Order constitute one operational and political complex, we must examine the other, and *most* bizarre episodes associated with the mediaeval Languedoc of them all…

3. The Bezu Counterfeiting Episode: A Strange Case of Good Money Driving Out Bad, and Four Possible Scenarios

a. The Counterfeiting Episode Itself

One of the strangest stories to come out of the Languedoc, and yet another of those "obvious things" that suggest a hidden Venetian connection to the Languedoc and the Templar presence there, is that Templar Grand Master Bertrand de Blanchefort is said to have begun "clandestine mining activities, specially importing German miners for the purpose so as to restrict communications with the locals. Indeed, they were explicitly forbidden to do so, thus protecting the secret of the contents of the mine."[66] The presence of German miners, plus the traditional alliance of the Templars with Venice in general, suggest a Venetian hand once again, for Venice had maintained a close relationship to the German silver mines and silver bullion supply throughout this period, as a means of maintaining their near monopoly on European and international bullion trade, a near monopoly that it is now evident that they could not have achieved *without the support of the international organization of the Templars*. Were the Templars indeed mining, or was the mining itself merely another cover story for *excavations* intended to look for something else? Visigoth-Jewish treasure? Or something else?

We will never know for sure, but there is yet another episode that indicates the "mining" may have been the cover story for something wholly different.

In my previous book *The Philosophers' Stone: Alchemy and the Secret Research for Exotic Matter*, I recounted a strange episode from the eighteenth century when the French Royal Mint at Lyon conducted experiments in the alchemical production of gold.[67] But this was not the first nor only episode of the strange appearance of possible alchemical operations in southern France.

There is a strange episode of the counterfeiting of French coins in or around the town of Bézu(Saint Just-et-le-Bézu) in the extreme southeastern Languedoc along the Pyrenees foothills.[68] But these were most unusual counterfeiters, for "the counterfeit coins contained more gold than the official currency!"[69] In other words, it was a case—almost without precedent in history—of good money driving out bad! These coins began to appear in circulation twenty-five years after the last Templar Grand Master, Jacque

DeMolay, was roasted alive in 1314, that is to say, in 1339. There was, however, much more: making inquiries, the royal treasury ministers were led:

> …to the Languedoc and to the ancient château at Bézu. Having withstood the ravages of the Albigensian Crusade and the Templar suppression, the fortress at Bézu had never been taken by force, but by 1340, belonged to Jacques de Voisin, the son of Pierre de Voisin, Simon de Montfort's second-in-command, who had earned a reputation in the area as a great and honest knight.
>
> The Senechal of Paris, chief official in the royal household, sent Guillaime de Servin, his second-in-command, to investigate these activities. Arriving unexpectedly, he discovered a cave containing minting equipment and a stock of gold ready to use. Of further astonishment was that the perpetrators were not common villains but members of the local nobility: Guilhem Catalini, son-in-law of Jacques de Voisin and a nephew of the reigning Pope Benedict XII; Brunissande de Gurevo, wife of Jacques; Pierre de Palajan, Lord of Coutaussa(a village on the hill north of Rennes-le-Château); Agnes Maysene, de Caderone and Dame Francoise, Lady of Niort.[70]

The counterfeiters received a full pardon for their activities. Thus, this bizarre episode raises a number of questions:

> Where had the counterfeiters' gold come from? Why would they mint coins of a greater gold content than the official currency, *unless their own supply of gold was colossal, and in a form not able to be publicly revealed?* Evidence perhaps of the Cathar treasure **pecuniam infinitam**? But this operation had also involved practically all of the nobility of the Razès, those who would have been most likely to have inherited or acquired the secrets of the treasure of the Corbières. Family connections aside, to receive a full pardon for such illegal activities was quite exceptional. Perhaps they were able to buy their freedom? All these questions remain unresolved—but above all, the source of the gold has never been established.[71]

But this is still not the end of this strange mining and counterfeiting saga associated with the Languedoc.

b. The Dagobert Family and the Mines that Didn't Mine

Here we must cite Guy Patton's *Masters of Deception* extensively, for there is yet *another* twist associated with the Languedoc mines:

> It is in the late 18th century, a decade before the French Revolution, that a very real and illustrious figure, of claimed Merovingian descent, enters the scene, whose exploits are to play a major role in the future course of events. On 8 August 1780, Luc-Siméon Auguste Dagobert, Maruis de Fontenille, Captain-Commandant of the Royal Italian contingent at Perpignan, married Mlle Jacquette-Claire Josephe, daughter of Joseph-Gaspard Pailhoux de Cascatel, Lord High Justice and a member of the Sovereign Council of Rousillon. The wedding was witnessed by Jean-Pierre Duhamel, a cousin through whom the couple had met. A man of some importance, Jean-Pierre François Duhamel was, at that time, Commissioner of Mines and Forges for King Louis XVI, and correspondent of the Academy of Sciences of Paris.
>
> A year before the marriage, Joseph-Gaspard Pailhoux had formed an association with Duhamel and an entrepreneur, Peltier, to engage in mining activities in the region (of the Languedoc). In August 1779, they obtained permission from the Monastery of Lagrasse to reopen mines on its land, and to construct a forge and works at the Grau de Padern… This permission was later endorsed for a thirty-year period by the king.
>
> As a result of his marriage, Dagobert was given a one-sixth share of the forge to which he was to add Duhamel's share having bought it. The third owner, Peltier, unable to meet other financial commitments, was obliged to sell out to Pailhoux and Duhamel. So when Dagobert finally received the gift of his father-in-law Pailhoux's holdings in 1782, he had complete control of the mines and forges, in an area that extended from Termes ion the north to Tuchan in the south and Cascatel in the east to Roco-Negrè, near Blanchefort, in the west.

> Since Dagobert was still an officer in the Royal Army, he had to appoint a manger, for whom he provided a house at Villerouge-Termenès, to oversee the mining operations. Yet it is a great surprise therefore that, despite this extensive enterprise, *no record exists of any extraction of metal or other minerals!*
>
> The lands at Blanchefort, in which were found the ancient mines, belonged to the Marquis de Fleury, Lord of Rennes, who had married Gabrielle, the daughter of Marie de Negrè d'Hautpoul Blanchefort.

(Here permit me to interrupt this citation to draw the reader's attention to the name d'Hautpoul, which will become quite important shortly)

> An engineer called Diboscq attempted to reopen these mines without permission; the Marquis protested, but to no avail, for Doboscq's actions were upheld by the Intendance of the Languedoc. In fact, Duboscq already held several concessions on mines in the region, granted by the king's Commissioner-who was none other than Dagobert's cousin, Jean-Pierre Duhamel. It would therefore appear that Duboscq was no more than a representative of Dagobert, who in effect had been given licence(sic) to exploit all the mines in the Corbières. Perhaps it was more than a coincidence that both Dagobert and Duboscq originated from Normandy. Evidently Dagobert had an agenda to open and search every possible mine in the region. Was he only looking for minerals or perhaps something else?
>
> Coming from such a noble and ancient Merovingian family, it is probable that Dagobert was aware of the legend of the Merovingian, Visigothic and Temple of Jerusalem treasure, and though his marriage appears to be a love-match, it does also appear to have been remarkably fortuitious.[72]

So what do we have?

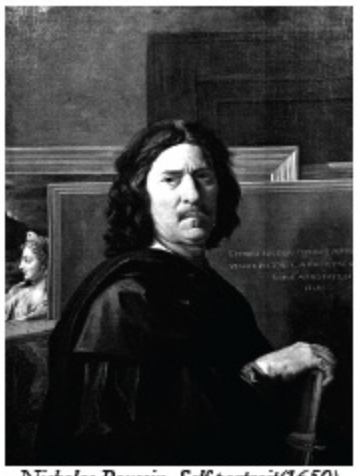
We have mines that were never mined, being run by a descendent of the Merovingian dynasty, with its now well-known alleged connection to the Jewish diaspora and to the *Desposyni* or "relatives of the Lord," digging in mines looking for something in the Languedoc. Moreover, this family is

related to the nobility of Normandy, which in turn was connected to some of the original founders and earliest luminaries of the Knights Templars.

c. And the Strange Case of French Master Classicist Painter, Nicholas Poussin

As if all of this high strangeness were not enough, no review of the Languedoc enigmas would be complete without a mention of the famous French classicist master painter and artist-philosopher Nicholas Poussin (1594-1665). In the Languedoc, near the Château of Arques, is a tomb known locally as "Poussin's tomb," not because the famous artist rests there, but rather because the tomb appears in his famous painting *Les Bergers d'Arcadie* (The Shepherds of Arcadia), even though "there is no evidence that Poussin ever visited this area…".[73] Nonetheless, Poussin managed to paint the tomb and its local landscape with astonishing accuracy.

Les Berges d'Arcadie by Nicholas Poussin



Nicholas Poussin, Self portrait(1650)

Though Poussin spent most of his career in Rome, he had been lured back to Paris from 1640-162 by Cardinal Richelieu "for whom he was expected to execute several works."[74] While in the court of Louis XIII, Poussin was protected by Sublet de Noyes, the Royal Treasurer and Secretary of State. It was while he was in Paris during this period that Poussin painted *Les Berges d'Arcadie* ca 1640. Sublet de Noyes' father had in turn been the "financial advisor to the household of the Cardinal of Joyeuse, uncle of the Baron of Arques, who had been exiled to Rome."[75] With these connections to Arques in the Languedoc, the question inevitably occurs whether or not Poussin knew the secret of the treasure of the Languedoc.

Whatever the answer to this question may be, King Louis XIV, who had acquired the painting, certainly acted as if *he* believed it, for he dispatched his chief minister Colbert to the Languedoc. Colbert in turn "is said to have initiated several diggings at Blanchefort, Arques, and other local sites, and to have destroyed the original tomb."[76]

There are other indications that Nicholas Poussin possessed knowledge of some sort of "momentous secret of inestimable value."

> In Rome in 1656, he received an unexplained visit from the Abbé Louis Fouquet. The Abbé sent a letter, concerning this meeting, to his brother, Nicolas Fouquet, who was Superintendent of Finances to Louis XIV. The letter, which has survived in the archives of the aristocratic Cossé-Brissac family contains the following enigmatic

passage:

> "He and I discussed certain things, which I shall with ease be able to explain to you in detail—things which will give you, through Monsieur Poussin, advantages which even kings would have great pains to draw from him, and which, according to him, it is possible that nobody else will ever rediscover in the centuries to come. And what is more, these are things so difficult to discover that nothing now on this earth can prove of better fortune nor be their equal."[77]

Clearly, Poussin knew *something* about the Languedoc, and there is one "advantage which even kings" would desire to draw from him, and one thing that is implied from the Bézu counterfeiting episode: a secret source of gold.

d. The Four Possible Scenarios

Putting all this together, there are four possible scenarios for the source of gold evidenced in the Bézu counterfeiting episode:

1) The gold came from the recovery of some portion of the Visigothic-Jewish Temple treasure that was buried in the Languedoc, and perhaps known to the local Cathars and Templars;
2) The gold came from a secret *source*, in this case, possible covert Templar trade with the New World. As we discovered in the previous chapter, the Zeno manuscript makes it clear that the Native American Indians with whom contact had been made had some sources of gold. Given the alliance of the Templars and Venice, it is conceivable that this secret source may have contributed to Venice's ability to manipulate the bullion supplies internationally on the scale that it did during the crisis of the collapse of the Florentine Bardi and Peruzzi super-companies,[78] constituting a "hidden system of finance" both for the Templars and for Venice;
3) The gold came from a totally different kind of secret source, namely, the hermetic discipline of alchemy which, given the association of the Languedoc with "heresy", would have afforded a cover for the activity; and finally,

4) Any combination of the above.

In this respect, it is significant that the demise of the Templars in 1314, the establishment of the Venetian Council of Ten in 1310 during the period of their suppression, and the voyages of the Zenos, may have been a reaction to the loss of this secret source of bullion.

In any case, however, such possibilities of a secret source of bullion preserved and protected by the Templars and their Venetian allies— whether New World, alchemical, or derived from recovery of treasure — gives yet another impetus to the hypothesis that there were vast and covert agendas behind the Albigensian Crusade and the Templar suppression forming parts of one operational and political complex. On this view, hidden financial systems, and hidden knowledge—that of the New World itself—form the possibility that perhaps the papacy's strategy was formulated as part of a long-term strategy consisting of three phases: first, the suppression of the Cathars and the Languedoc, and the removal of the Templar's most important region in Europe; secondly, the suppression of the Templars themselves, and finally, with Europe secure, the announcement of the "discovery" of the New World under papal auspices, with the resulting and commensurate expansion of its claims to that world. In this context, it is perhaps also significant that the War of the League of Cambrai, the general European coalition brokered by Pope Julius II against Venice in the sixteenth century, may have formed a component of this wider operational complex.

4. Pope Sylvester II and the Crusades: A Covert Quest for Hidden and Lost Knowledge?

But what of the Crusades themselves? Is there any *other* evidence that a hidden agenda of the recovery of lost or hidden knowledge was a covert agenda at the outset, other than what has been presented thus far? Indeed there is. The monk Gerbert of Aurillac (946-1003), well known in his day as the foremost student of esoterica, and who had been educated in a Moorish university in Morocco (who was thus acquainted with the esoteric systems of Islam and Judaism, fully a century before the first crusade ever occurred) maintained his hopes that France "would recover the holy places so that *a search could be made for the keys to Universal Understanding hidden*

there."[79] This "hermeticist" later became Pope Sylvester II.

Sylvester II is not, as we shall discover in the next chapter, the last pope driving hidden and esoteric agendas.

C. Aftermaths: Strange Loose Ends

1. The Nazi Expeditions to the Languedoc

We end this "Bloody Intermezzo" in the Languedoc where we began, with Otto Rahn, and the Nazis, for as we noted in the beginning of this chapter, Rahn believed the Grail romance *Parsifal* of Wolfram von Eschebach to be about the real characters and history of the Languedoc during the Albigensian Crusade.

Such an interpretation, as was noted, came to the attention of *Reichsführer SS* Heinrich Himmler. It was only natural that after the Fall of France in June of 1940 that the SS should pursue its own investigations of the region based on Rahn's work, notwithstanding "their lack of academic merit."[80] It was in fact SS General Karl Wolff, later famous (or infamous) for his secret negotiations with American OSS station chief in Zurich, Allen Dulles, who in fact persuaded Himmler to admit Rahn to the SS.[81] In 1943, the Germans sent scientists, geologists, historians, and archaeologists to the Languedoc, excavating throughout the very places researched by Rahn. Locals also recalled that "a Nazi division of engineers" was involved in "clandestine activities" in the region of Rennes-le-Château, and that some of these duties were conducted by the SS Von Salza Regiment![82] For the occult obsessed Himmler, the choice of the Von Salza Regiment was not without its own magical synchronicity, for Konrad von Salza was, of course, one of the founders, along with Holy Roman Emperor Friedrich II, of the German equivalent of the Knights Templars, the Teutonic Knights. It is rumored that the Nazis did recover something in their Languedoc efforts.

These efforts were renewed under SS Lt. Col. Otto Skorzeny, who was sent to the region after the Allied invasion of Normandy in 1944 to quickly bring whatever work the Nazis were conducting in the region to a conclusion. Skorzeny possessed a direct and friendly relationship to Martin Bormann, whose wife, it is maintained—though without much substantiation—was apprehended by the Allies, allegedly with "2241 ancient gold coins" in her

possession.[83]

2. The Parsifal Grail Romance

Whatever the merits or demerits of Rahn's research—and this author is inclined to attribute some merit to them—Rahn's basic approach has become something of a staple within the alternative research field since *Crusade Against the Grail* first appeared. Hopkins, Simmans, and Wallace-Murphy take the view that the Grail legends were deliberately created to serve their "Rex Deus" bloodline group as alchemical initiation texts.[84] For William F. Mann, they were a disguised hidden or secret history of the Middle Ages, a view which, given what we have outlined thus far, seems reasonable.[85] For Guy Patton and Robin Mackness, the Grail romances transcended the religions of Judaism, Christianity, and Islam in their hermetic content,[86] and thus were a kind of blueprint of a kind of "ecumenism" based on an extension of the idea of tolerance so embodied in the Cathars.

3. A Curious Aftermath: Bonaparte, Egypt, and the Hautpoul Family

There is yet one final, curious circumstance that must be mentioned.

Earlier I advised the reader to remember the name of the d'Hautpoul family.

History records that Napoleon Bonaparte invaded Egypt in a campaign supported by French Freemasonry, accompanied "and possibly financed, by counter-revolutionary nobility such as the Hautpouls of the Razès and the Chefdebiens—whose lodge, Les Philalethes, was dedicated to the discovery of ancient knowledge."[87]

Nor was this all. "According to the researchers of Barbara Watterson, formerly of the Department of Egyptology at Liverpool University, the (Rosetta) stone was found near the town of Rosetta by a soldier named Hautpoul—a name inextricably linked with Rennes-le-Château."[88] At this juncture, is it exceedingly difficult to avoid the impression that we have passed beyond the bounds of coincidence or even of synchronicity, and are in the presence of a deep structure, with its own deep agendas.

As for Napoleon, an article in the May 22, 1799 edition of the *Gazette*

Nationale ou le Monieur Universel reported that Bonaparte, still in Egypt, had:

> Issued a proclamation to Jews to join him in the restoration of ancient Jerusalem. From his experiences of the Revolution and the part played by the Jacobin and radical Masonic lodges, which were said to have had Jewish financial associations, Napoleon had doubtless grown wary of such secret networks, and was determined that the new State would not remain vulnerable to further subversion. So, despite later adopting a more tolerant attitude to the Jews, it is possible that initially, Napoleon wanted to establish a Jewish State in or near Egypt to which he could exile all Jews—for their assumed support for the Masonic lodges—from France.[89]

Lest it be forgotten, the idea of an independent "Templar state" based in the Languedoc, coupled with the allegations and hypotheses of a hidden Jewish bloodline, would easily square with such Napoleonic schemes.

In any case, Napoleon's Egyptian venture ended, of course, in a French defeat, with the Little Corporal stealing his way back to France after abandoning his army.

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As for the Papacy, as late as the pontificate of Leo XIII (1810-1903, Pope from 1878), the papacy maintained the fiction that the Albigensian Crusade had been entirely a matter of self-defense. On September 1, 1883, Leo XIII gave a speech in which he maintained that the Cathars had attempted "to overthrow the Church by force of arms." Leo attributed their failure to the "prayer of the holy rosary of the Blessed Virgin Mary," the invention, of course, of "Saint" Dominic de Guzmán.[90] His infallible predecessor, Pius IX, canonized several Inquisitors who had been murdered by knights from Monségur as martyrs in 1866, affirming their holiness had been demonstrated by the "performance of multiple miracles."[91] As late as the beginning of the twentieth century, one Dr. Marioanus de Luca, a Jesuit professor of canon law, "stated that the Holy Roman Catholic Church, 'Had the right and the

duty to kill heretics.’”[92]

Whatever dark primordial spirit institutionalized itself in the papacy, one thing seems clear, and that is, that dark force was threatened by something that required the extermination of the Cathars and Templars, that something perhaps being a rival cosmology vying for its own version of international order based on a tolerance it could not tolerate.

But if the Albigensian Crusade, the “Bloody Intermezzo,” and the grizzly suppression of the Templars formed parts of one operational and political complex for the papal ecclesiasticam, what, then, about Christopher Columbus?

That part of the story reveals yet again a similar constellation of hidden forces and interests…

Christopher Columbus, 1451-1506

1. Otto Rahn, *Crusade Against the Grail: The Struggle Between the*

Cathars, the Templars, and the Church of Rome, trans. from the German by Christopher Jones (Rochester, Vermont: Inner Traditions, 2006), p. 26.

2. Ibid., p. 134.

3. Otto Rahn, *Crusade Against the Grail*, p. 47, emphasis added. Rahn repeats the story verbatim on p. 108.

4. Such a statement may initially seem too extreme an indictment, but it is worth pondering the spiritual claims of the papacy as enunciated at Vatican I(1870) in this respect. There, the papacy's alleged authority was defined to be that of an universal, supreme, and immediate jurisdiction over all the earth and its inhabitants (echoing the claims of Boniface VIII in his bull *Unam Sanctam*). "Immediate" jurisdiction means that the pope may, at any time and for any reason, circumvent the normal bureaucratic channels of the Church to intervene in anyone's spiritual affairs directly. For our purposes, the First Vatican Council also defined the pope as being infallible when speaking on matters of faith (doctrine) or morals when speaking *ex cathedra* (from the bishop's throne), and does so *ex consensus ecclesiae* (without the consent of the Church). Here we must go into something of a tangent in order to understand the spiritual difficulty and contradiction into which the papacy entangled itself by such doctrines, for in the mediaeval teaching, angels exist in a state of "created timelessness," such that, rather being eternal in time both past and future, they "begin to be" at a certain point, but are eternal *from that point on*. They are, so to speak, eternal in time in the future, but not in the past. Existing in such a "timeless" state, their *first use* of freewill is also *at one and the same time the formation of its consistent habit of will*, and thus, that use is at once an ire-formable habit. Fallen angels thus, in this understanding, have no ability to *change* from an evil irreformable habit of will. Infallibility similarly "locks the papacy in", so to speak, and thus, in a *spiritual* sense, mirrors more the attitude of Lucifer than of God, in an irreformable "pride of position." Of course, the problem is immediately apparent, for such uses of *ex cathedra* pronouncements are few and far between. Pius IX used it prior to the Vatican I definitions, by defining the dogma of the Immaculate Conception of Mary, and Piux XII did so in defining the dogma of the Assumption of Mary.
For more on the matter of Lucifer's diadem and its precious stones, see my *Giza Death Star Destroyed* (Kempton, IL: Adventures Unlimited Press,

2005), pp. 255-259; for more on stones and precious gems as "objects of power," see pp. 259- 263, and my *The Cosmic War* (Kempton, IL: Adventures Unlimited Press, 2007), pp. 204-273, particularly pp. 249-250.

5. Otto Rahn, *Crusade Against the Grail*, p. 115.

6. Otto Rahn, *Crusade Against the Grail*, pp. 55-56, italicized emphasis added, bold emphasis in the original.

7. Ibid., p. 59.

8. Carcassonne was the ancient Roman fortress city on the extreme western edge of the Languedoc, and the scene of yet another bloody siege and massacre during the Albigensian Crusade. The city was essentially the capital or headquarters for the Cathar nobility.

9. Otto Rahn, *Crusade Against the Grail*, p. 95, boldface emphasis in the original, italicized emphasis added.

10. John Julius Norwich, *A History of Venice* (New York: Random House/Vintage Books, 1989), p. 642. The doge in question was Marcantonio Giustinian (1684-1688). The Giustiniani family *also* had a Genoese branch as well.

11. See my *Financial Vipers of Venice*, p. 184, citing Frederick Chapin Lane and Reinhold Mueller, *Money and Banking in Medieval and Reneiassance Venice* (Baltimore and London: The Johns Hopkins University Press, 1985), p. 118.

12. Otto Rahn, *Crusade Against the Grail*, pp. 74-75.

13. Ibid., p. 76. Here Rahn cites the famous "problem passage" regarding the relationship of Jesus and Yahweh, St. John 8:44, 47: "Ye are of your father the devil, and the lusts of your father ye will do. He was a murderer from the beginning, and abode not in the truth, because there is no truth in him. When he speaketh a lie, he speaketh of his own; for he is a liar, and the Father of it, &c…"

14. Otto Rahn, *Crusade Against the Grail*, p. 78.

15. Ibid.

16. Ibid., pp. 78-79.

17. I prefer the spelling Doketism, though usually the doctrine is referred to as Docetism, from the Greek δοκειν to appear". The doctrine is

similar, in this respect, to the Hindu doctrine of “maya” or illusion, which is associated with matter.

18. Otto Rahn, *Crusade Against the Grail*, p. 117.

19. I am using this somewhat clumsy term “ecclesiasticam” to designate this international political-financial and cosmological order of *Western* papal catholic churchianity, *exclusive* of the Eastern Orthodox catholic version. I mean it to represent more than the notion of “Christendom” as it was understood in the Middle Ages, but as *the totality of this cultural, spiritual, political, religious, and financial complex* that was centered in the papal dictatorship and its hubris and claims.

20. Otto Rahn, *Crusade Against the Grail*, p. 123.

21. Ibid.

22. Ibid., p. 124.

23. Otto Rahn, *Crusade Against the Grail*, pp. 126-127.

24. Ibid., p. 127.

25. Ibid., p. 128.

26. Ibid., p. 100.

27. Ibid., pp. 96-97, 99-100.

28. Otto Rahn, *Crusade Against the Grail*, p. 128.

29. The “interdict” was one of the most powerful papal weapons in the Middle Ages, for it was a prohibition of any laymen within an interdicted region from partaking of the Mass or Communion. It was used to bring popular pressure against “wayward” monarchs and noblemen.

30. Otto Rahn, *Crusade Against the Grail*, pp. 128-129, emphasis added.

31. Otto Rahn, *Crusade Against the Grail*, p. 129.

32. Ibid.

33. Ibid.

34. Otto Rahn, *Crusade Against the Grail*, pp. 133-134.

35. Ibid., p. 135.

36. Standard academic views of the philosophical and cosmological influences on the Cathars usually invoke the influence of the Bogomils from Eastern Europe, a sect with similar beliefs and hierarchical structures. I am

not in dispute or disagreement with this hypothesis, but merely am pointing out there are other likely regional influences closer by that should be acknowledged, perhaps mediated via the Kingdom of Aragon.

37. Otto Rahn, *Crusade Against the Grail*, p. 135.

38. Ibid., p. 136.

39. Otto Rahn, *Crusade Against the Grail*, pp. 136-137.

40. Ibid., p. 137.

41. Ibid.

42. Ibid., p. 138.

43. I should point out here that, for the sake of brevity, I am omitting many details.

44. Otto Rahn, *Crusade Against the Grail*, p. 144.

45. The Archbishop of Narbonne, Pierre Amelii.

46. Otto Rahn, *Crusade Against the Grail*, pp. 175-176.

47. Ibid., p. 176.

48. Otto Rahn, *Crusade Against the Grail*, pp. 176-177.

49. Ibid., p. 177.

50. Sharan Newman, *The Real History Behind the Templars* (New York: Berkeley Books, 2007), p. 349.

51. Ibid., p. 193.

52. Ibid., p. 341.

53. Marilyn Hopkins, Graham Simmans, and Tim Wallace-Murphy, *Rex Deus: the True Mystery of Rennes-le-Château and the Dynasty of Jesus*, p. 6.

54. Ibid.

55. Tim Wallace-Murphy and Marilyn Hopkins, *Custodians of Truth: The Continuance of Rex Deus*, pp. 168-169.

56. Hopkins, Simmans, and Wallace-Murphy, *Rex Deus*, p. 163.

57. Guy Patton and Robin Mackness, *Web of Gold: The Secret Power of a Sacred Treasure* (Basingstoke and Oxford: Sidgwick and Jackson, 2000), p. 39.

58. Patton and Mackness, *Web of Gold*, p. 41, emphasis added.

59. Ibid., p. 43.

60. Paul Naudon, *The Secret History of Freemasonry: Its Origins and Connections to the Knights Templar* (Rochester, Vermont: Inner Traditions, 1991), p. 66.

61. Guy Patton, *Masters of Deception: Murder and Intrigue in the World of Occult Politics* (Amsterdam: Frontier Publishing, 2009), p. 34.

62. Ibid., p. 32.

63. See also William F. Mann, *The Templar Meridians: The Secret Mapping of the New World* (Rochester, Vermont: Destiny Books: 2006), p. 10.

64. Ibid.

65. Mann, *The Knights Templar in the New World: How Henry Sinclair Brought the Grail to Acadia* (Rochester, VT: Destiny Books: 2004), p. xiii. See also the statement of Hopkins, Simmans, and Wallace-Murphy in *Rex Deus*, p. 120, that the Templars conducted trade with Britain, Greenland, North America, and Mexico! They offer little in support of this assertion, though it should be pointed out that the famous Rosslyn Chapel, constructed by the Sinclair family in Scotland, depicts North American plants such as corn, accurately, and prior to the Columbus voyages.

66. Patton and Mackness, *Web of Gold: the Secret Power of a Sacred Treasure*, p. 33, citing a seventeenth century French history of the Languedoc titled *L'Histoire Générale de Languedoc.*

67. Joseph P. Farrell, *The Philosophers' Stone: Alchemy and the Secret Research for Exotic Matter* (Port Townsend, Washington: Feral House, 2009), p. 65.

68. Hopkins, Simmans, and Wallace-Murphy, *Rex Deus*, pp. 124-125.

69. Patton and Mackness, *Web of Gold*, pp. xviii-xix.

70. Ibid., pp. 58-59, see also Patton, *Masters of Deception*, p. 44.

71. Patton and Mackness, op. cit., pp. 59-60, italicized emphasis added, boldface emphasis in the original. See also Patton, *Masters of Deception*, p. 44.

72. Guy Patton, *Masters of Deception*, pp. 48-49, emphasis added.

73. Patton and Mackness, *Web of Gold*, p. 56.

74. Patton and Mackness, *Web of Gold*, p. 56.

75. Ibid., p. 57.

76. Ibid.

77. Ibid., pp. 57-58.

78. See my *Financial Vipers of Venice: Alchemical Money, Magical Physics, and Banking in the Middle Ages and Renaissance* (Port Townsend, Washington: Feral House, 2010), pp. 165-186.

79. Sandy Hamblett, "Godfrey de Bouiloon's Templar Knights, Mount Sion, and the Essenes," in Oddvar Olsen, ed., *The Templar Papers: Ancient Mysteries, Secret Societies, and the Holy Grail* (Franklin Lakes, New Jersey: New Page Books, 2006), p. 54, emphasis added.

80. Patton and Mackness, *Web of Gold*, p. 137.

81. Patton and Mackness, *Web of Gold*, p. 137.

82. Ibid., p. 144.

83. Ibid., p. 149.

84. Hopkins, Simmans, and Wallace-Murphy, *Rex Deus*, pp. 137, 141.

85. William F. Mann, *The Knights Templar in the New World*, p. xvii.

86. Patton and Mackness, *Web of Gold*, p. 52.

87. Patton and Mackness, *Web of Gold*, p. 73.

88. Ibid.

89. Ibid., p. 74

90. Otto Rahn, *Crusade Against the Grail*, pp. 131-132.

91. Ibid., p. 172.

92. Tim Wallace-Murphy and Marilyn Hopkins, *Custodians of Truth*, p. 180.

5

THE COLUMBUS CONUNDRUM:

THE POPE, THE PROPHECY, AND THE TEMPLARS

"The admiral was chosen for his great work by Our Lord, who… though his descent was from the blood royal of Jerusalem, yet was content to have his parentage from an obscure source…"
Ferdinand Columbus, son of Christopher Columbus[1]

"Nothing in this enterprise, not even the smallest detail, was the result of chance."
Ruggero Marino[2]

CHRISTOPHER COLUMBUS AND HIS VOYAGE ARE A CONUNDRUM, especially if there were pre-Columbian voyages to the New World, if these became common knowledge within certain European circles, and most especially if Columbus himself had access to those circles, or knowledge of a hidden cartographic tradition depicting the New World, as I have argued elsewhere.[3] This problematic only deepens if one views the Albigensian Crusade and the Templar suppression as part of one operational and political complex, for if Columbus had any sort of connection to the Templars, then it becomes likely that he had knowledge of their possible voyages to the New World. And if that be true, then what, really, was *his* voyage all about? Possession of such knowledge makes it extremely unlikely that his voyage was simply about the publicly stated purpose to "find a new route" to the spice islands of the Orient. So if his voyage was not about that, and if he knew before he sailed that there was a New World "beyond the western sea," then his voyage could not have been about discovery either.

So what *was* it about?

The clue, perhaps, lies dimly hinted and suggested in what has been discovered and argued thus far, and consequently, a brief reprise is in order to

refresh our memory. It has been argued that the Albigensian Crusade and the Templar suppression form components of one operational and political complex. However, on closer examination, that operational complex has to be expanded, for in fact, the Fourth Crusade, the Albigensian Crusade, the Templar suppression, and indeed, the appearance of the Templars and their excavations in the Holy Land may all be viewed as one large operational and political complex for the following reasons:

1) It has been argued that the Fourth Crusade, as far as Venice was concerned, may have had Constantinople as its principal target from the very beginning, since the Most Serene Republic had minted an almost exact copy of Byzantine coinage prior to the embarkation. Additionally, however, it has been argued that the Templars may have been involved at some level for two reasons:
    a) The initial contact with the Venetians to organize the Crusade was made by "French knights," and France was their center of power, as we have seen, for the Templar order both in the composition of its initial founders, in its subsequent concentration of the Order's holdings in the Languedoc, and finally(and perhaps most importantly), because the sums of money the Venetians demanded for their participation were by the standards of the day, quite large. At this juncture in history, the Templars were in the easiest position to provide such sums, and they were founded precisely for the purpose of crusading.[4] While some of these knights were indeed repulsed by Doge Dandolo's assault on the Christian city of Zara and turned back from the Crusade, the bulk of the army did make it to Constantinople and participated in the sacking of that City. If these "French knights" were indeed Templars, as seems plausible given the history of alliance between the Republic and the Order, they could hardly have been unaware of Venice's minting of copies of Byzantine coinage, and hence, could hardly have been unaware of the possible covert goal of the Crusade. The large sum of money thus impels to the possibility of Templar knowledge and planning of the Crusade from the outset. In addition, if, the Order's hidden purpose was the recovery of

knowledge, as has been suggested, then the goal of Constantinople and the imperial archives would fall within this mission brief, raising yet again the possible involvement of Templar-Venetian plotting from the initial planning stages. The possible knowledge recovered may have been a hidden cartographic tradition, a possibility which is increased by the fact that the post-Fourth Crusade Venetian *podesta* was a member of the Zeno family, which subsequently undertook the voyages to the New World with Prince Henry Sinclair;

b) Once Constantinople was firmly under the grip of the Venetians, a Templar knight was dispatched to inform Pope Innocent III of the occupation of the City, indicating the likely presence of Templars during the sacking itself;

2) As has also been seen, the initial nine knights in the Holy Land, who subsequently became the nucleus for the Templar Order, busied themselves not with protecting pilgrims to the region, but rather with excavations beneath the Temple Mount, obviously looking for something. After this effort, the Templar Order suddenly increases both in membership and wealth, leading some to speculate that they recovered some of the Temple treasure that had been secreted in the area during the Roman campaigns in Palestine at the beginning of the Christian era. As has been suggested, this effort may have been in response to Pope Sylvester II's earlier call for such a Crusade precisely to recover lost knowledge, but in any case, as we shall see in a subsequent chapter, there is highly suggestive evidence that the Templar Order had prior knowledge about such hidden treasure and knowledge before the initial knights ever set sail from France;

3) We have also discovered that the Templars' European holdings were concentrated in the region of the Languedoc, the scene of the crusade against the Cathars, who were noted for their own hidden "hermetic" doctrines and beliefs, and that the Templars, like the Hospitallers, refused to participate in the Crusade. While the appearance of Cathar beliefs in Western Europe has usually been attributed to the transference of similar beliefs from Eastern Europe, the possibility of a Templar influence in this respect has usually been overlooked, but

given the nature of the charges brought against them by Philippe le Bel and the Inquisition almost a century after the Cathar Crusade, it is reasonable to entertain the idea that there may have been some kernel of truth to the allegations. It is perhaps even possible that the Templars may have facilitated some sort of exchange between Eastern Europe and the Cathars, given their possible involvement in the Fourth Crusade and heavy presence in Eastern Europe *after* that Crusade;

4) Finally, we have noted one important and often-overlooked fact indicating the depth of Venetian-Templar cooperation, and that is the founding of the Venetian Council of Ten—Venice's combination star chamber, counter-intelligence, foreign policy, and diplomatic-intelligence service agency, in the year 1310, as the Templar Order was in the final throes of its dissolution. As has been suggested, this was in response to the impending loss of international intelligence to the Most Serene Republic that the Templar Order provided it. Additionally, the Templars, with their banking experience, would have also been a source of bullion supply—some of which may have secretly come from the New World — and a means for the manipulation of bullion markets, so vital to Venetian commerce and prosperity. It goes without saying that if secret sources of bullion supply from the New World (or, for that matter, some other more esoteric source) were a component of this political, operational, and financial complex, that it would have constituted a kind of "alchemy" by which Venice was able to maintain its firm lead in Western European finance of that age.

Given these considerations, I believe it is reasonable to view the initial Templar founding and presence in Palestine, their excavations and the covert quest for hidden knowledge masked behind the ostensible purpose of crusading, their consistent associations with the Republic of Venice, their involvement in the Fourth Crusade and the Languedoc, the Cathar Crusade, the founding of the Council of Ten, and the Zeno voyages, as components of one very large operational, financial, and political complex. Against the backdrop of this very large canvas, then, the question of just what the voyages of Christopher Columbus were all about looms even larger and more

pressing, and it is to answer this question that a brilliant and complex hypothesis has been argued by the researcher Ruggero Marino in a remarkable, fast-paced book, *Christopher Columbus, the Last Templar*.

A. Columbus, the Templars, and the Problem of America

1. Columbus and the Pre-Columbian Knowledge of the New World

That Columbus and his now famous voyage to the New World may form yet another component of this vast operational complex is suggested by Marino, who cites Columbus' son Ferdinand on his relationship to the "bloodline hypothesis" that has formed one of the deep undercurrents of the story: "The admiral was chosen for his great work by Our Lord, who… though his descent was from the blood royal of Jerusalem, yet was content to have his parentage from an obscure source…"[5] While most would be inclined, on first reading, to understand Ferdinand Columbus' remarks to refer to *Christ*, and *His* royal blood and "obscure parentage," Ferdinand Columbus' carefully-crafted words disguise another truth, according to Marino, for it is Columbus *himself* to which they refer, as will become more evident as we proceed with our review of his hypothesis.

Observe, however, that Ferdinand's words also contain another significant clue as to the *nature* of his father's work, which he describes as a "great work," a phrase quite familiar to those acquainted with alchemical texts, for the "great work" refers to the creation of the Philosophers' Stone, which, in alchemy, can also mean not simply the "technological" feat of creating gold from base metals, but also to *the transformation of human consciousness*. Ferdinand is hinting, in other words, that his father's voyage was not a voyage of *discovery*, but rather, an alchemical operation intended to *transform human consciousness*.

Why a transformation of human consciousness?

Because, according to the Celestine monk Marco Beneventano, Columbus "discovered those lands in the company of the Portuguese and not the Spaniards," thus indicating some unknown *prior* voyage of Columbus to the New World before that undertaken for the Spanish monarchs Ferdinand and Isabella in 1492.[6] While the Zeno voyages to the New World by that point were almost a century before Columbus', there did exist a little known

tradition that could have fueled Columbus' motivations. The Spanish church father Isidore of Seville (560-636) in his *Etymologiae* stated that "…there is said to be another continent besides the three known today, across the ocean, from north to south and where the sun is hot as in no other land of ours."[7] The presence of such a statement in an eminent church father would not have been unknown to Columbus, nor to Ferdinand and Isabella. But something was needed for corroboration, and for that, one must look more closely at another famous explorer of the age, the Venetian (!) Marco Polo (1254-1324).

2. Marco Polo and the Templars

For our purposes, it is perhaps significant that the Venetian merchant, Marco Polo, set out on his famous journey to the Orient from the Templar-Hospitaller fortress of Acre. Polo's Venetian background, and his close association with the papacy—he carried letters from Pope Gregory X to the Mongol khan, Kublai—suggest that Polo's journey was more than just a diplomatic mission; it was an intelligence-gathering mission. Indeed, Marino suggests that Polo's twenty-four year mission and travel to the Orient (1271-1295) was a kind of land-bound version of Columbus' later voyage, for it had "the same financing, the same politics, and the same missionary Christian spirit."[8] Polo, when he returned to Venice in 1295, became caught up in a war in 1296 with the Republic's great rival, Genoa, for Polo armed a galley himself, and was captured in the war. This will be important in a moment.

These factors, plus the fact that Marco Polo gave the first copy of his book about his travels to the Templar Grand Master Thibault de Cepoy, and the fact that the Templars most likely sent Rustichello da Pisa to Polo while he languished in a Genoese prison, make it likely that Polo was a secret Templar himself.[9] But Polo's account of his travels in the first edition of his book was suppressed, and an edition edited by Friar Francesco Pipino, a Dominican monk from Bologna, became the most popular edition to circulate in Europe.[10] The Dominicans, let it be recalled, were the order of "Saint" Dominic, who had formed the Inquisition as a component of the extirpation of the Cathar heresy. The question is, why was such an oversight necessary? Marino speculates that it may have been because the original version of Polo's story "might also have concealed geographical heresies relating to the

lost other world,"[11] a speculation that conceals a rather breathtaking possibility, namely, that Polo's description of an island usually understood to be Japan, is not about Japan at all. It is necessary at this juncture to cite Marino at length, including his editorial interjections:

> Here we come to Marco Polo's famous description of the awesome and phantom Japan:
>
> "Cipangu is an island toward the east in the high seas, 1,500 miles distant from the Continent (Japan is much closer to China) and a very great island (Japan is not very large, relatively speaking). The people are white (as were many Native Americans), civilized, and well favored (just what Columbus said when he met the American natives). They are idolaters (as the Native Americans were defined), and recognize no lord as their master. And I can tell you the quantity of gold they have is endless (there was not much gold in Japan). …They have also pearls in abundance (Columbus's America had a natural wealth of pearls)… it is their custom, when their dead are buried, to put one of these pearls in the mouth (a custom similar to the Native Americans)."
>
> Not only do the oddities multiply, but also they intersect. The reference is always and unequivocally to Cipango; but he speaks of idolaters, eaters of human flesh, an endless ocean, seven thousand islands, and men whose lives "are such a combination of extravagance and devilry."
>
> The distance of this fearful and fabled world, even allowing for a certain margin of error, is such as to exclude the possibility of its being Japan. It is across the open, boundless ocean, and the only ocean meriting that description is the Pacific. This land is "very far from India"—so far indeed, "it takes a whole year to get there." They leave in the winter, then start the return trip in the summer, "For in that sea there are but two winds that blow, the one that carries them outward and the other that brings them homeward; and the one of these winds blows all the winter, and the other all the summer." Oceanic winds, monsoon winds: Such things do not blow upon the shores of China and Japan. A year's voyage! Japan is separated from

Asia by a mere channel of water.[12]

In other words, Marco Polo, if one is actually attentive to what he *says*, made it to the New World across the Pacific, most likely during a Chinese voyage.

At this juncture, it is necessary to pause and consider what may have been going on here. It is worth noting that the Polo family had a connection not just to Venice, but to Constantinople, for Marco's father Niccolo and his uncle Maffeo resided in the imperial city in 1260, and thus may have had access to the hidden cartographic tradition that resided there. This tradition, let it be recalled, has been manifest in two fashions thus far: in the voyages of the Zeno brothers to the New World, and in the incredible map of Turkish Admiral Piri Reis, about whom I have written in my previous books, dedicating a chapter to him in *The Financial Vipers of Venice*,[13] and whom we will encounter once again in more detail momentarily. If the Polos were privy to such knowledge like the Zenos, then it is possible that Marco's journey to the Orient and thence to the New World was, like that of the Zenos, to *test that hidden cartographic tradition*.

If that be so, then Venice and its Templar allies clearly know of the existence of the New World by 1295, upon Marco Polo's return, and this knowledge is certified by the Templar presence in the New World that we have encountered in previous chapters, and by the Zeno voyage at the end of the fourteenth century. And this in turn means that Venice and her Templar allies *suppressed that knowledge during this period*. The motivation for this suppression becomes readily apparent once these hypotheses are considered, for such knowledge formed firstly a hidden source of wealth, and hence of power, and secondly, in Venice's case, *public* disclosure of the New World would greatly restrict Venetian power, since it was not in a favorable geographical position to exploit the New World *without the Templar bases on the Atlantic*. Thus, any public disclosure of the New World would be a blow to Venetian power and their joint "monopoly" until such time as it could make "other arrangements" to exploit it.

Finally, the New World threatened the dogmas of the Church, which knew of only Europe, Africa, and Asia, with Jerusalem at the center of this tri-continental world. Hence, Polo's New World had to become "Cipangu," Japan.

3. The Turkish Admiral Piri Reis Once Again

It was the sixteenth century Turkish Admiral Piri Reis, however, whose incredible map depicted the coastlines of South American and Antarctica—which had not even been discovered in his day and would not be until the *nineteenth* century—who lifted the veil of secrecy that had shrouded the New World during the Middle Ages, and who strongly hinted that there was more going on with Columbus, and his knowledge of that secret cartographic tradition, than meets the eye.

The Turkish Admiral, however, compiled more than just a map "from ancient sources," but also wrote a book, the *Kitab-I Bahriye*, or "Book of Sea Lore," in which he stated the following:

> The call the country Antilya (Antilla). Listen and I will tell you of it. Let me explain how that land came to be discovered. There was an astronomer in Genoa whose name was Kolon. *A rare book, no doubt from the time of Alexander, came into his hands. Everything known about navigation was gathered and written in that book…* Kolon found it and read it; *then he took it to the king of Spain.* When he told the king of it's meaning, the king gave him ships. My friend, by using that book, Kolon sailed to Antilya. He continued to explore those lands; so the way there became well known.[14]

In other words, Columbus not only had access to hidden knowledge, but *presented* that knowledge to the Spanish monarchs, and thus, his voyage was intended to "find" the New World from the outset. The voyage to find "a shorter route to the spice islands" was a cover story. But there's something else to bear in mind: *where had Columbus' book come from?* Again, it will be recalled, that not only Venice, but Genoa, maintained a trading district in Constantinople, whose imperial archives may have contained portions from the library of Alexandria, the old Roman imperial archives, and a vast store of information that had long been hermetically sealed.

But this was not the only thing the Turkish Admiral said in his "Book of Sea Lore," for in it, he echoes a passage which he wrote on his famous map; once again, we cite Marino's quotation of the Admiral, along with Marino's parenthetical editorial commentaries (which will prove important later in this

chapter):

> These coasts are called the shores of Antilla. They were discovered in the year 890 of the Muslim era (AD *1485*). It is reported that a Genoese called Colombo (note the word *called* rather than *named*, almost as if it were a pseudonym) was the first to discover these territories. It is said a book came into his hands which stated that at the end of the Western Sea, on its western side, were coasts and islands and different kinds of metals and precious gems…. Colombo was also a great astronomer (*muneccim*). The coasts and islands on this map are taken from Colombo's map… No one in the present age possesses a map similar to this, devised and drawn by the humble undersigned (*bu fakir*). **The present map is the product of comparative and deductive studies made of twenty charts and world maps, among which was a first map dating from the era of Alexander the Great comprising all the world,** the kind of map that the Arabs call *ca' feriyye*… and finally a map by Colombo extended to the Western Hemisphere.[15]

In other words, there *was* a hidden cartographic tradition, based in Constantinople and doubtless forming part of the imperial archives, from which the Turkish Admiral compiled his now famous, and famously inconvenient, map, and that tradition included over twenty charts and a "world map" dating from the time of Alexander the Great.

Piri Reis's map is not the only anomalous map depicting the New World in anomalous and anachronistic detail, for Marino points out that there is a map dating from 1510 in the library in Bonn showing the *entire* Atlantic coastline of North America "from Canada to Tierra del Fuego" *and* "the entire Pacific coast, from north to south."[16] But most importantly, Marino also corroborates our own speculation that Venice is squatting in the middle of all this mysterious, hermetically sealed cartographic tradition, and as we have been arguing, centers this with the Venetian involvement in the Fourth Crusade:

> In its age of maritime splendor, during its occupation of Constantinople in the course of the Fourth Crusade ordered in the

> early thirteenth century by Innocent III, Venice could have had access to sources similar to those of Piri Reis. The Venetian Zeno brothers, Nicolo and Antonio, used such sources earlier in order to reach the coasts of Greenland and present-day Canada—using knowledge more advanced than we have been led to believe. In fact, a "Venetian map from 1484 simultaneously used the portolan system and the medieval system of orientation according to the twelve winds. Also, this map is of absolutely unbelievable precision, considering the knowledge of the times."[17]

Not only this, but Marino states quite clearly, confirming our earlier context argument, that the Zenos themselves "were among the Venetian Templar families."[18]

But granted that the Turkish Admiral had access to the old Byzantine imperial archives in Constantinople, and thus to the same source as appears to be common to the Zenos and to Columbus, how did he come to know that Columbus had a secret book which he used to persuade the Spanish monarchs to back his voyage?

It will be recalled that the Admiral mentioned that Columbus had discovered the New World in *1485* and *not* 1492, implying a hidden voyage occurred prior to the "public" one announcing the "discovery." How did Piri Reis know this? Marino's answer is simple, and breathtaking:

> …(We) learn that Piri Reis visited the coastal cities of Spain in his youth—namely in 1486, and therefore with a knowledge of events verified firsthand. This was precisely the time Columbus was sojourning in those same places—as a guest at the Franciscan monastery of La Rábida… The friars who followed Joachim of Fiore and Ramon Llull had prayed there, and before them, the Templars.[19]

Pay attention to those names, Joachim of Fiore and Ramon Llull, for they are two important connections in the hermeticism of the Janus Age that we shall encounter later. For the moment, however, note that their influence at the monastery of La Rábida, and that of the Templars in the same place, indicates that there are possibly hidden hermetic influences on Columbus as well.

There is one final detail that, according to Marino, points to a possible prior secret voyage of Columbus to the New World, and that is that Piri Reis states that the Spanish monarchs had given to him *two* caravels, rather than the *three* traditionally associated with his first (public) voyage, the *Niña*, *Pinta*, and *Santa Maria*.[20]

4. Spanish Documents Indicating a "Pre-Discovery" of the New World, And Queen Isabella's Strange Remark

Given all this context in *in*direct evidence, is there any *direct* evidence that Columbus knew of the New World *prior* to his 1492 voyage? Marino excels in this question, presenting documents from European sources. The document which Columbus, King Ferdinand, and Queen Isabella signed was called the *Capitulations*, and in a 1495 copy of this document, the preamble states "the things requested that Your Highnesses give and concede to *don*… Christopher Columbus as some compensation *for what he has discovered in the ocean seas* and for the voyage which, with the aid of God, he is now in the process of making upon the said sea…"[21] Note that the 1495 copy is a copy of the document that the Spanish monarchs and Columbus signed *before* his 1492 voyage, and this the use of the past tense to describe something *already* discovered is significant, as is the fact that the document makes it clear that it was *Columbvus himself* who discovered it. In other words, Columbus undertook voyages to the New World *prior* to 1492.

In fact, as Marino points out, Queen Isabella made a very peculiar remark to Columbus that indicated there was a deeper agenda: "All that you told us from the beginning would be found there," she said, "has mostly emerged with as much certainty as if you had seen it before describing it."[22] Indeed, as Marino also observes, Columbus, during the first voyage, displayed a knowledge of ocean currents and winds that indicated some prior real experience with the waters in which he was sailing.

The *Capitulations* contain more clues indicating not only prior knowledge of the New World on the part of the Spanish monarchs and Columbus, but also *why* his voyage was so significant:

According to Piri Reis, the discovery of America—the work begun in

> 1493(sic) and concluded in 1513—had already occurred. The voyage of 1492 was only a repetition, like those that followed.
>
> The Spanish Capitulations spoke of islands and continents to be discovered, conquered, acquired. Columbus's *armada* **sailed to take possession of unknown lands whose existence was already a certainty**. At the same time, the navigator was given letters of credential by the foreign monarchs and a passport, making his role under them official. It was also established that Columbus could make all decisions concerning gold, silver, pearls, spices, and other merchandise obtained. He surely could not have expected to plunder with impunity **the natural resources of the Great Khan or those under him. Had he been sailing for Marco Polo's Asia, Columbus could never have helped himself to any such thing.**
>
> Of what regions were Columbus, Isabella, and Ferdinand speaking? All we can do is ask questions. The documents always mentions islands and continents, **but never the Indies or Asia.** The answer is obvious: Columbus's Indies were never the Indies his chroniclers have given us to understand (intentionally or otherwise). His Indies were never Asia.[23]

Columbus's voyage, in other words, was never intended to be, nor was it, a "voyage of discovery" of any sort, whether of a New World or, as the "official story" would have it, an attempt to prove the world was round in order to find an alternative and shorter route to the spice islands of the Far East. It was not a voyage of discovery.

Nor was it, given all that has been outlined and argued thus far, a voyage of "confirmation" or "corroboration" of prior Venetian or Templar or even fishermen's voyages.

It was, rather, a voyage of *revelation* and, to invoke a legal image of a later age, "claim staking" and filing a title to that claim. Indeed, "staking a claim" *required* the revelation of what had hitherto been a kind of propriety secret of Venice and the Templars.

In this respect it is important to look at the financing *behind* Columbus and, for that matter, Ferdinand and Isabella. Marino states that half the sum

of the financing of the initial voyage came from *Genoese and Florentine* sources, and moreover, "from bankers and nobles related to the Holy Father,"[24] to the then pope, Innocent VIII, with whom we shall be preoccupied momentarily. For the present, however, it is significant that the principal sources of financing for the voyage, beyond the patronage of the King and Queen themselves, were from the main rivals to Venice and the Templars: Genoa, and Florence. This in turn invites and almost compels the observation—though it falls far short of proof—that a significant geopolitical and financial game is being played out behind the scenes, for it would appear that the financial powers of the day, Venice, Florence, and Genoa, have realized that to maintain their financial power and political influence, they must gain influence over the military and naval powers able to expand trade and commerce to the New World and Asia. The pattern thus becomes apparent: Genoa and Florence attempt to gain influence in Spain, while, as we shall discover in Part Two, Venice will attempt to do so in England.

Or to put the same point "country simple," Genoa and Florence have chosen Spain to be their corporate front and base of operations, and Venice has chosen England.

It is also quite the crucial point to realize what else is being said here, for when Marino is arguing that the 1492 Columbian expedition was a voyage of revelation and claim-staking, he is also making the profound point that what is also being deliberately done is the engineering of the culture and social consciousness of Europe; a profound change is human perceptions and awareness is being *deliberately* orchestrated via *cultural*, as well as merely financial and political, means. This is quite important, for again, as we shall discover in part two, the primary means by which Venice will transport of metastasize itself and its institutions to England will be *cultural*.

In any case, there are other little indications that Columbus fully knew of the New World prior to his first voyage, indications that, when taken together, argue even more forcefully for prior knowledge. Why, for example, is Columbus not surprised by his "first" encounters with Native American Indians? After all, if he really expected to encounter Asians and Orientals, these peoples were already well- and long-known to Europeans. Marino observes that there are really "only two possible explanations: (1) Columbus had been there before, and (2) the Indians, the savages, were simply the kind

of people he expected to encounter in a hemisphere where Christendom was still unknown."[25] In addition to this indicator, there is also the statement of a Spanish sailor that was made in 1498, indicating that he had participated in *three* expeditions to the New World, in the same year that Columbus was embarked on his third voyage! In addition, this sailor explicitly stated that on these voyages that sailed "four thousand miles" beyond Gibraltar.[26] In other words, there had been a secret expedition *prior to* the 1492 voyage, and in all likelihood, it was *that* voyage that was intended to be the "confirmation" or "corroboration" voyage of the existence of a "New World" which had been circulating as a secret throughout the two military orders—the Templars and Hospitallers—and their banking-city state allies, Genoa and Venice.

This casts a rather different light on the *Capitulations* negotiated between King Ferdinand, Queen Isabella, and Columbus, for in the context of prior confirmatory voyages, what the *Capitulations* represent are the contractual arrangements on how the "claim" is to be administered, and here Columbus is perhaps acting as the financial agent of Genoa and Florence as much as he is as the political agent of Ferdinand and Isabella.

There are two final indicators of a voyage prior to 1492, for Arabic dating of the first voyage is 890, or, depending on the scholars consulted, 896. Even in the latter case, the Muslim year 896 corresponds to the year 1490-1491, which is still a year prior to 1492. Which means that "we can still speak of a prediscovery."[27] Finally, Marino notes that there may have been a secret cartographic tradition involved, one stemming perhaps from the island of Majorca, home of the famous Franciscan Hermeticist Ramon Llull, "who had prophesied of the new world"[28] and also home to a cartographic school headed by the Jew Abraham Cresques, whose son "would become geographer to Prince Henry the Nagivator of Portugal. Secret knowledge was passed from father to son."[29] We have already encountered the significant evidence for the existence of this secret cartographic tradition.[30]

5. Giovanni Matteo Contarini's Statement Regarding Columbus

By now it should be evident that one never goes very far in this story of hidden hermetic traditions, secret cartography and high finance without encountering the Venetians or their allies, the Templars. In this regard, in

1506 one Giovanni Matteo Contarini published the Florentine world map. This name will already be familiar to readers of my previous book, *The Financial Vipers of Venice*, for the Contarinis were a leading oligarchical family of the Most Serene Republic of Venice, the most famous member of which during this same approximate time period was the extraordinarily duplicitous Gasparo Cardinal Contarini, who conducted a personal correspondence with Martin Luther, even approving of some of his ideas, while also simultaneously chairing the "steering committee" that was organizing the Council of Trent, and who personally advocated for papal recognition of Ignatius Loyola's Jesuits! Given *this* background on the powerful Contarini family, Marino remarks that Giovanni Matteo, who published the 1506 Florentine was "perhaps a Venetian"(indeed, it would in this author's opinion be *more* remarkable if he were *not*). Giovanni Matteo, significantly, stated that the West Indies had been discovered by "*Master* Christopher Columbus."[31] As Marino notes, the title of "master" was reserved for the "holders of the highest offices in the knightly orders."[32]

The question, to which order did Columbus belong?

The obvious response, one dictated by mere chronology, is the Hospitallers, for the Templars had been then long since been officially suppressed. But as we have also already seen, this suppression was limited largely to France and England. In Germany, Iberia, and elsewhere, the Templars simply vanished into other orders, or changed their name. The cartel, so to speak, continued to operate in the guise of its subsidiaries.

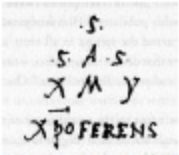
So the question remains, to which order did Columbus belong? Was he in fact, a Templar? Would this account for the strange comment of Giovanni Matteo Contarini, a family name of one of the most power families in Venice?

B. Columbus and Esotericism

1. Columbus' Esoteric Signature

…According to Marino's superb research and analysis, the answer to this significant question may lie in a seal found on the tomb of Pope Innocent VIII, and with that, answer, we may have the key that turns the lock, opening the door onto a larger mystery, one exposing even more a vast hidden, and

very esoteric, agenda in play. The seal is in fact Columbus' very own, highly personalized, and very esoteric signature:



Columbus' Personal and Esoteric Signature on Pope Innocent VIII's Tomb[33]

For five hundred years, the symbolism of Columbus's signature has baffled scholars,[34] for at every one of its multi-layered levels, the esoteric possibilities are both broad and deep. Seven letters comprise the main components of the triangular shape, a shape whose four levels resembles the Sacred Tectratys of the Pythagoreans, an order whose secrets inspired many Mediaeval and Renaissance Hermeticists. Seven is also the perfect number, recurrent through the Apocalypse of St. John, and the sum of the Persons of the Trinity(and, for that matter, the initial triadic structure of the first differentiation in the Metaphor), and the four elements, the four corners of the world, and the four cardinal compass points.[35] But there is more:

> Possible meaning within the cryptogram of Columbus can be quadrupled when it is read in all directions, from left to right and from top to bottom. In its specific composition it can be traced to the pyramid, the eye of God, David's shield, and the Trinity: a symbol of spirituality, the form of the Holy Ghost, evoked simple by the triple *S*[36]—which is also synonymous with *shalom*, the word for peace in the Hebrew language.
>
> In alchemical symbolism, the triangle may incorporate the Cybo cube or square, which, like the color white, is the symbol for truth, wisdom, and moral perfection, and also the circle, the chosen and superior sphere. This is the world finally complete in its unity, launched toward perfection. Curiously, the *X* and *Y* also recall the male and female chromosomes, the separate parts of the primordial hermaphrodite, in an eschatological reunion of celestial sphere and earthly sphere—confirmation of the correspondence between macrocosm and microcosm in search of lost harmony, according to

> the principle "that which is below is identical to that which is above."[37]

Consequently, quips Marino, this is "the signature of a grand master more than of a mariner."[38]

But there is another question: why would this signature appear on the tomb of Pope Innocent VIII? What has *he* to do with all of this?

2. Columbus' Esotericism Part Two: The Prophecy of Joachim of Fiore and the Apocalypse Agenda

In order to answer this question, Marino paints a broad, and in this author's opinion, absolutely essential background canvas from which it is necessary to view both Columbus' and Innocent VIII's role. And their role was, simply put, to fulfill prophecy, to act as agents of an agenda to hasten the Apocalypse.

It had long been a component of Christian tradition's understanding of the Apocalypse that if Christ commanded His Apostles and Disciples to go into all the world and make disciples of all nations, and to baptize them in the name of the Trinity,[39] that the Apocalypse could not and would not occur until this happened. That meant the Apocalypse could not happen if there was known to exist a "New World" with its own inhabitants. So long as that was known and exploited only by a group privy to the secret, no fulfillment could occur, and thus, insofar as prophecy was also a guiding influence in the public revelation of the New World, one is also in the presence not only of a financial and political agenda, but of an apocalyptic one. *Prophecy* was the playbook guiding the power elites behind Columbus, that that included the Papacy, and Giovanni Cybo, Pope Innocent VIII.

Guiding the Papacy's, and hence western Christianity's, understanding of prophecy, was a well-known mediaeval monk, Joachim of Fiore (1135-1202). Taking Augustine of Hippo's division of sacred time into seven "dispensations" as his cue, Fiore attempted quite literally to divine the "divine timetable" of the Apocalypse of St. John, and to this end Joachim filled his writings with what may be called the first "bible maps of the ages," long before the thought had ever occurred to modern American

dispensationalist evangelicals. Indeed, it was *Joachim* who is responsible for the cultural perception of most Westerners, even those not with any particular religious inclination, that the Person of the Trinity most associated with the *Old* Testament was God the Father. That of the New Testament age was, of course, God the Son, for this was precisely what Joachim thought he had discovered in the canonical books of the Christian Scriptures.

This meant, however, that in Joachim's vision, there was to be a *future* apocalyptic age of the Spirit, when God would reveal Himself to all directly, in a church extended universally, a final state which was that of a "spiritual" church where the divisions between clergy and laity were surpassed in an ecstatic fusion of the two in a prophetic "monastic" state. As part of this "divine timetable" Joachim outlined a detailed *sequence* of events that had to occur before the Apocalypse would occur, and these included the defeat of the Moors in Spain, the conversion of the Jews, and of course the universal baptism of the world. Joachim, in other words, more than anyone else, is responsible for viewing *prophecy as a code to be decrypted*, and once decrypted, as a *playbook or agenda to be followed by the power elite of his day*.

But there was more to the Prophet of Fiore, for

> …in the middle of the eighteenth century, an unidentified French author published *De la Maconnerie Parmi Les Chretians* in Germany, a tract which provided a pseudo-historical connection between the Templars and the Masons. The tract quoted a twelfth-century Italian abbot and friend of Richard the Lion-Hearted, Joachim of Flora (Calabria), who maintained that the Templars *were the direct recipients of the wisdom of the Essenes, the first-century order of ascetic monks whose Dead Sea Scrolls were, with the possible exception of King Tut's tomb, the most important archaeological find of the twentieth century*. The Essene's traditions, which had magical or supernatural powers, had been passed on to the keepers of the Holy Sepulchre in Jerusalem, who in turn had passed them on to the safekeeping of the Templars. According to the author of this tract of Masonic revisionism, the true wealth of the Templars lay in centuries-old knowledge of secret powers—not in anything as transitory as real

estate deeds or gold.[40]

Any way one parses this, one is confronted by a profound conundrum and anachronism, for if true, then highly anachronistic knowledge existed of the Essenes long before the 20th century discovery of the Dead Sea Scrolls detailed their existence and teachings, and that anachronistic knowledge either originated with the anonymous 18th century author of the tract, or, as that author himself averred, even more improbably and *centuries earlier* with the 12th century's famous about of Fiore. But as we shall discover in the final part of this book, there *is* evidence and highly suggestive evidence at that, that there was indeed 12th century knowledge of the Essenes and their doctrines and treasures. We shall also discover, that there is evidence that this was known to the Templars as well.

Given this basic sort of "Hermetic" vision of a future "spiritual" church in which there was no longer a distinction of laity and clergy, and where everyone would know God immediately and directly without clerical mediation, and given Joachim of Fiore's fame, it should come as no surprise that the famous abbot of Fiore and his prophecies were known to Columbus.[41] Indeed, Columbus himself stated, in reference to his own personal and religious understanding of his mission to reveal and stake Spain's claims in the New World, that "the Calabrese abbot Joachim said that he who is to rebuild Mount Zion must come from Spain."[42] Thus, in terms of the hidden "prophetic" agenda driving Columbus and his backers, his voyage of 1492 was not a chance discovery, but a planned revelation whose every last detail was coordinated,[43] including especially those details meant to exhibit "the fulfillment of prophecy." After all, it is easy to stage fulfillments of prophecy, if prophecy has already been interpreted as a deliberate sequence of events and specific details. Control the pre-existing interpretation, and one controls, and makes possible, a staged fulfillment.

There can be no doubt that Columbus also was conversant not only with Joachim, but with Hermeticism generally, and in this respect, the figure of Ramon Llull, whom we mentioned earlier, is crucial, for in the 13th century, Llull wrote the following:

> The principal cause of the ebb and flow of the Great Sea, or the Sea of England, is the arc of the waters of the sea which, to the West, is bordered or confined by a land across from England, France, Spain, and all of neighboring Africa, whereby our eyes see the ebb and flow of the waters because the arc formed by the water is like a spherical and natural body, which has supports (confines) on the opposite side on which it rests; because otherwise it could not be supported. Consequently, just as on this side it is supported by our continent, as we see and know, so on the opposite side to the West it rests upon the other continent, which we do not see and do not know in our time; but by means of true philosophy, which recognizes and observes through the senses the sphericity of the water and the resulting ebb and flow, which necessarily requires two opposite shores to contain the water that is so lively, to be like the pillars of this arc, we may infer logically that on the western side there exists a continent on which the rough waves break, just as correspondingly they break upon our eastern side.[44]

Marino's apt observations about this passage of Llullan logic are worth citing at length:

> It was a theory inviting no doubt and expressed with complete certainty— and it incorporated the roundness of the world. The phrase "upon the other continent, which we do not see and do not know in our time"—*was repeated almost verbatim by Columbus regarding the Land of Paria*. The wording "we" and "in our time," an admission of lack of knowledge, indicates this world existed and implies a knowledge of it in the distant past—to to mention a confident assertion that, sooner or later, the gap in knowledge would again be filled. More than one scholar has supported a close connection between Llull and the Columbus family. Two Genoese merchants found—nearly dead—the Franciscan Llull, who sailed to Tunis to convert the Muslims. One of the merchants was named Stefano Columbo.[45]

So besides the obvious influence of Hermeticist Llull on navigator Columbus through the latter's use of Llull's exact wording, there may be even an actual family relationship. Shades, once again, of Wallace-Murphy's and Hopkin's "Rex Deus" hypothesis of bloodlines and family secrets.

3. Columbus' "Hermetic Ecumenism"

Additionally, Columbus himself represented perfectly that "spiritual" and "hermetic" vision of Joachim, for he writes the following dangerous words in an age when people were burned at the stake for saying far less: "the Holy Spirit works in Christians, Jews, Moors, and in all others of every religion, and not only in the learned, but more in the ignorant."[46] The Hermetic influence on Columbus, like the influence on Giordano Bruno, Tomasso Campanella, and the other great magi of the Renaissance after him, heralded the possibility of the reconciliation of all religions, or at the minimum, the acknowledgement that God's activity and love was not confined to the canonical boundaries of any particular religious or doctrinal system. In this, Columbus' statements were true to the implications of the the doctrines and spirit of Hermeticism.

But how could Columbus dare say such things? What gave him the confidence to do so?

We come at last to the crucial figure in the story, Giovanni Cybo, Pope Innocent VIII. It is here where Ruggero Marino's superb research has connected dots which few have dared to see, which, if true, are stunning.

C. Giovanni Cybo, Innocent VIII, the Pope of the Militant Orders

According to Marino, the Genoa-born Giovanni Battista Cybo (1432, Pope from 1484-1492) was the first pope to encode papal documents in secret ciphers, a fact which indicates that "secrecy was an integral part of his ministry."[47] Cybo thus lived, and reigned as Pope, when the Renaissance, with its magical, Hermetic, and alchemical interests, was in full flower. In particular, alchemy, that most Hermetic and Egyptian of the Egyptian Hermetic arts, was the great ecumenical discipline of the age, practiced by Christian, Jew, and Muslim alike.[48] Giovanni Battista Cybo reflected this alchemical ecumenism in his own person, being "the son of a Jew and

nephew of a Muslim."[49]

And Innocent VIII was up to his neck in alchemical interests and pursuits, for he had made the famous English alchemist George Ripley (1415-1490) his personal "chaplain and master of ceremonies."[50] On Innocent's arms was the peacock,[51] a bird whose tail has especial alchemical significance, for the "peacock's tail" was often used in alchemical literature to signify and symbolize the progression of colors in the alchemical process of confecting the Philosophers' Stone.[52]

It is Hermeticism (and more specifically, alchemy) prophecy, and heraldry that binds Innocent VIII and Columbus, for the coded alchemical language and symbolism of "new earths" and peacocks and doves "seems to indicate the coming of a new Noah-dove (*colombo*), as had happened once and would happen again."[53] Cybo's arms also included a matrix of black and white squares, the familiar tiling of a Masonic lodge floor, and a symbol common to the heraldic devices of the Templars, *and* to Columbus's own first heraldic shield.[54]

However, it is Cybo himself who is the strongest connection to Columbus, and to the powers working in the background thus far, i.e., to Genoa, Venice, and the military orders of knights, for Cybo spent most of his time in the Greece and, more importantly, on the islands of Rhodes and Chios, both Templar and Hospitaller bases.[55] And it was Cybo who, as Pope Innocent VIII, "could no longer protect and procrastinate over a centuries-old secret,"[56] a secret that, as argued in previous chapters, was most likely well-known to the Templars and their allies, Venice, and through the networks and entanglements of rivalries and family connections, probably to the Genoese and to the Hospitallers.

Cybo, being a Genoan from Rhodes and Chios, would thus have inevitably had knowledge of and contact the history and institutions of the international military orders. In this respect, it is significant that during conclave that would eventually see him elected Pope, both he and his rival, Marco Barbo of Venice, were "*great knights* connected to the Order of St. John of Jerusalem;"[57] thus did the Order of St. John, the Knights Hospitaller, the great rival of the Templars, the Order which indeed had absorbed the remaining Templars and their property after the "suppression" (which thus

turns out to have been more of a merger), the Order which, like the Templars, had been founded as an international Order directly under papal jurisdiction and obedience, capture the Papacy. It now owed obedience unto itself.

Other threads and connections to power were gathered in Innocent VIII, for his father's second wife was one Ginevra Giustiniani,[58] a powerful oligarchical family both in Genoa, and in Venice, and, as the family name implies, there exists a possible deeper connection to the East Roman or Byzantine Emperor Justinian the Great (482-565, Emperor from 527-565), as we noted previously. And after Innocent VIII's death, the Cybo family married into the d'Este family, which in turn leads in a winding trail to Hanover, the House of Orange, and eventually, to Victoria Welf-Este, Queen Victoria.

A familiar pattern thus emerges with Giovanni Battista Cybo, the pattern of the elites of great rival factions such as Genoa and Venice, coming together, when it suits their purposes, while maintaining their factional interests.

So where does Columbus himself fit in? Why are there so many esoteric symbols surrounding him, and so many allusions to it in his writings? Why does Columbus's esoteric signature appear on Giovanni Cybo's—Pope Innocent VIII's—tomb? Why did Columbus' son Ferdinand write that his father was descended from "the blood royal of Jerusalem" and "yet was content to have his parentage from an obscure source?"[59]

Marino's answer, while speculative, is breathtaking, and moreover it is one that fits the broad pattern of facts, for Giovanni Battista Cybo, Knight Hospitaller, son of a Jew, and nephew of a Moslem, who had clear alchemical and thus Hermetic interests, who was one of two Knight candidates for the papacy in 1484, was also the father of no less than sixteen children, one of whom was Christopher Columbus,[60] whose caravels boldly displayed the red cross on a white background, the emblem of the Templars, on their sails.

The implications here cannot be ignored, nor should they remain unstated, for given all that has preceded, this means that the military orders, and their financial allies Genoa and Venice, while pursuing their rival factional interests, establishing new outposts of influence in Spain, Portugal, and as we

shall see in part two, England, were backing a project to reveal the existence of a secret that they had known for some time, and that this was done once they had secured the papacy.

We are finally in a position to examine the *other* influence of secret Hermetic traditions not only in England, but on the rise of a New World in the consciousness of Europe, not just a New World of newly "discovered and revealed" continents, but a New World of the intelligence, of the mind, and its influence on the development of a new culture.

Before we can do so, however, it is worth pausing to look back, like Janus, on where we have been, in order to understand more deeply the look forward, where we are going.

Giovanni Battista Cybo, Pope Innocent VIII
(1432-1492, Pope 1484-1492)

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1. Ruggero Marino, *Christopher Columbus, the Last Templar* (Rochester, Vermont: Destiny Books, 2005), p. 67, citing Ferdinand Columbus, *The Life of the Admiral Christopher Columbus by his son Ferdinand*, trans. Bejamin Keen (New Brunswick: Rutgers University Press, 1959), p. 3.

2. Ibid., p. 2.

3. See my *Financial Vipers of Venice*, pp. 191-206.

4. In the *Financial Vipers of Venice*, p. 76, I cited Roger Crowley's *City of Fortune: How Venice Became Mistress of the Seas* (New York: Random House, 2011), pp. 25-26, on the conditions the Venetians imposed on the "French knights" to convey an army to the Holy Land. The sum was 94,000 marks, a large sum for the day.

5. Ruggero Marino, *Christopher Columbus, the Last Templar*, p. 67, citing, Ferdinand Columbus, *The Life of Admiral Christopher Columbus by his son Ferdinand*, trans. Benjamin Keen (New Brunswick: Rutgers University Press, 1959), p. 3

6. Ruggero Marino, *Christopher Columbus, the Last Templar*, p. 66.

7. Ibid., p. 186.

8. Ruggero Marino, *Christopher Columbus, the Last Templar*, p. 190.

9. Ibid., pp. 192-193.

10. Ibid., p. 192.

11. Ibid.

12. Ruggero Marino, *Christopher Columbus, the Last Templar*, pp. 193-194.

13. Joseph P. Farrell, *The Financial Vipers of Venice*, pp. 191-206.

14. Ruggero Marino, *Christopher Columbus, the Last Templar*, pp. 185-186, emphasis added, citing Paul Lunde, "Piri Reis and the Columbus Map," *Saudi Aramco World* (May/June 1992): 18-25.

15. Ruggero Marino, *Christopher Columbus, the Last Templar*, pp. 207-208, boldface emphasis added, citing Alessandro Bausani, "L'Italia nel *Kitab-I Bahriyye* di Piri Reis," ed. Leonardo Cappezzone, in *Eurasiatica*, no. 19 (1990): 10-12.

16. Ibid., p. 208.

17. Ruggero Marino, *Christopher Columbus, the Last Templar*, p. 208, citing Umberto Cordier, *Dizionario dell' Italia misteriosa* (Milan: Sugarco, 1991), p. 109.

18. Ibid., p. 332, n. 22, as a comment on Nicola Pezzella, "Il

Templarismo nel Veneto e l'architectura neotemplare," in *Atti del XIX Convegno di Richerche templari* Latina: Penne e Papiri, 2002, pp. 42-44.

19. Ibid., p. 217.

20. Ruggero Marino, *Christopher Columbus, the Last Templar*, p. 222.

21. Ibid., p. 205, emphasis added.

22. Ibid., p. 206, citing *Pleitos Columbianow* 1(Seville: n.p., 1967), p. 163. Marino comments in his footnote that this remark indicates that "the Queen did not consider Columbus to be a braggart, and his discoveries, contrary to popular opinion, provoked no surprise, much less disappointment."

23. Ruggero Marino, *Christopher Columbus, the Last Templar*, p. 211, boldface emphases added.

24. Ibid., p. 78.

25. Marino, *Christopher Columbus, the Last Templar*, p. 215.

26. Ibid., pp. 223-224.

27. Marino, *Christopher Columbus, the Last Templar*, p. 225.

28. Ibid., p. 227.

29. Ibid.

30. Tim Wallace-Murphy and Marilyn Hopkins add yet another data point to this catalogue by noting that "in 1959, the Russian Professor Isypernick discovered a letter written by Columbus to Queen Isabella of Spain that shows Columbus was well aware of the existence of the West Indies before he set sail on his momentous voyage and that he carried a map of the islands made by earlier explorers. This assertion is given further credence by G.R. Crone of the Royal Geographical Society, who claims that there are charts in the Library of Congress that prove the point. Professor Ivan Van Sertima of Rutgers University recounts that Columbus confirmed the existence of a secret trade route between Africa and the New World that was mentioned in conversation by Don Juan, King of Portugal. The Genoese navigator claimed that, on his second voyage to the Americas, natives told him of traders whose spears were tipped with gold and who, furthermore, were black." (Tim Wallace-Murphy and Marilyn Hopkins, *Templars in America: From the Crusades to the New World*, pp. 61-62.)

31. Marino, *Christopher Columbus, the Last Templar*, p. 237, emphasis added.

32. Ibid., p. 238.

33. Marino, *Christopher Columbus, the Last Templar*, p. 270.

34. Marino, *Christopher Columbus, The Last Templar*, p. 271.

35. Ibid., pp. 270-271. Maroni does not, of course, refer to the Topological metaphor, nor to the Pythagorean Tectratys, or the doctrine of the Four Elements, Earth, Air, Fire, and Water. The doctrine of the Four Elements and the Pythagorean Tectratys were well-known by the time of the great Renaissance Hermeticists and magicians, and it is therefore unlikely that Columbus, if he had any exposure to Hermetic traditions, which is the basic argument Marino makes in this section of his remarkable book, would have been unaware of them. Nonetheless, I wish to make it clear to readers at this juncture that the reference to the Four Elements and the Tectratys is my own, and not Marino's. That said, I do not believe these observations detract from the overall thrust of Marino's argument.

36. I believe that what Marino is alluding to here is the word for the Holy Spirit, in Latin: *Spiritus*, and thus the triple "S" would symbolize a threefold invocation of the Holy Spirit as *Spiritus Spiritus Spiritus*.

37. Marino, op. cit., p. 271.

38. Marino, *Christopher Columbus, the Last Templar*, p. 270.

39. Q.v. St. Matthew, 28: 19.

40. Frank Sanello, *The Knights Templars: God's Warriors, the Devil's Bankers*, pp. 222- 223, emphasis added.

41. Ruggero Marino, *Christopher Columbus, the Last Templar*, p. 6.

42. Ibid., p. 164, citing Christopher Columbus, *Gli Scritti*, 36.

43. Ibid., p. 2.

44. Ibid., pp. 20-21.

45. Marino, *Christopher Columbus, the Last Templar*, p. 21, emphasis added.

46. Ibid., pp. 5-6.

47. Marino, *Christopher Columbus, the Last Templar*, p. 94.

48. Ibid.

49. Ibid., p. 95.

50. Ibid.

51. Ibid.

52. Q.v. my *The Philosophers' Stone: Alchemy and the Secret Research for Exotic Matter* (Port Townsend, Washington: Feral House, 2009), pp. 74-75. See also Marino, *Christopher Columbus, the Last Templar*, p. 96.

53. Marino, op. cit., p. 96.

54. Ibid., p. 97.

55. Marino, *Christopher Columbus, the Last Templar*, p. 26.

56. Ibid.

57. Ibid., p. 49, emphasis added.

58. Ibid., p. 32.

59. Ibid., p. 67.

60. Marino, *Christopher Columbus, the Last Templar*, p. 67, see also pp. 34-35.

6

CONCLUSIONS TO PART ONE:

THE OPERATIONAL, POLITICAL, AND FINANCIAL COMPLEX OF THE FOURTH CRUSADE, VENICE, THE TEMPLARS, AND HIDDEN KNOWLEDGE

"By far the most important connection between the Qumran Essenes, the Knights Templar and Freemasonry is the fact that all three focus on the mystical and physical rebuilding of King Solomon's Temple."
Christopher Knight and Robert Lomas[1]

SUMMARIZING SUCH A COMPLEX PICTURE as has been presented thus far is never easy, but in this case, it is necessary, for the picture we have painted is both large and, if the metaphor may be permitted, pointillistic. Only when one steps back from the mass of dots in the painting, does one see the pattern that they compose. Our focus has been on that aspect of the Western Middle Ages that evidences a "Janus image," a public face, and a more hidden face, a double-face that, moreover, looks far back in time, as with the Templar excavations in Palestine, and far forward into the Modern Era, as with the hidden esoteric impulses behind Napoleon Bonaparte and his own fascinations and expeditions to the Middle East. We have dealt with public history, alternative historiographies, and hidden hermetic doctrines and impulses. But when one views them whole, a rather different picture emerges of aspects of the Middle Ages than that portrayed in textbooks, or, for that matter, in alternative histories.

1) No understanding of Modern Europe is possible *without* a consideration of the Templars,[2] for they constitute:
   a) the first recognizable international military-industrial-intelligence-finance complex,[3] and the first full-time standing professional European army since the fall of the Western Roman Empire.[4]

b) a kind of extra-territorial “United Europe” bureaucracy, and an international conglomerate and armaments cartel;[5] its extra-jurisdictional and extra-territorial status thus constitutes it as a “breakaway” group, a state within all states.

c) the rise of international banking with all that implies, including the probable creation of methods of modern accounting, which would have been held as a proprietary secret of the Order. Given the close alliance and association of the Templar Order with Venice, it is also possible that double-entry accounting, usually reckoned as an invention of the Venetians, may have had a secret origin within the Templars.

d) the matrix of alliances within which the trading empires of Venice and Genoa arose, since Venice and Genoa were responsible for constructing the fleets of the international crusading Orders (The Templars and The Hospitallers). Thus, the dramatic expansion of the international commerce of the city-states is not possible to understand without these Orders.[6]

e) the formation of an international group whose *covert* purpose was the recovery and hidden transmission of lost knowledge, inclusive of hidden cartographic traditions.

f) transformation of European culture and rise of commerce, for the militant Crusading Orders, and especially the Templars, made possible the safe transport of people and goods,[7] and the intergenerational accumulation of capital and equity;[8] The Templar Order is also, when viewed with modern lenses, a radical “corporate socialism” since it also abjures *individual* property but allows property for the Order acquired by “mercantilist” methods.

2) The circumstances surrounding the founding of the Templar order are both suspicious and appear to have been deliberately obfuscated, for nine knights were hardly adequate for the Order’s publicly-stated purpose of protecting pilgrims, and yet these nine knights appear not to have protected anyone initially, but rather to have undertaken excavations in Jerusalem under the Temple Mount;[9] these Temple excavations were re-excavated by British Lt. Warren in 1867 and it

was Warren who discovered the artifacts of the prior Templar presence;[10] these excavations, plus the exactitude of their locations[11] imply that the attempt to recover something that was lost and that the recovery and transmission of lost knowledge was the covert purpose of the Order even before its official founding.[12] This in turn implies some *prior* knowledge held by the initial Templar Knights prior to their arrival in Palestine.[13] As was shown, the call of Pope Sylvester II, long before the founding of the Templars, was for the French to take the lead in the recovery of the Holy Land precisely for the purpose to recover the lost "universal knowledge" which was believed to lie hidden there.[14]

a) Many researchers and rumors connect the Templars and their excavations with the Jewish Temple treasure, and with the Copper Scroll, the "treasure scroll" of the Dead Sea Scrolls.[15] While the connection between the Dead Sea Scrolls in general, and the Copper treasure Scroll in particular, has not yet been covered, we will encounter later and rather astonishing evidence that there *was* some Mediaeval knowledge of the existence of these Scrolls.

3) The alliance of Templar Knights with Venice and its possible role in the Fourth Crusade is the Ariadne's thread enabling people to negotiate the complex labyrinth of the connections and events of the High Middle Ages, for the following reasons:[16]

a) The size of the negotiated army and payment for the Fourth Crusade was too large for any European state at the time to negotiate and field, but within the means of the Templars,[17] making Templar involvement in the planning and fielding of the Fourth Crusade a likelihood, the more so since a Templar is tasked with carrying the letter to Rome that will inform Pope Innocent III of the fall of the Constantinople;[18]

b) The covert purpose of the Templar Order in searching for hidden knowledge would strengthen the possibility of their participation in the sacking of Constantinople, since access to the imperial archives and whatever hidden knowledge it contained would be condign to this covert purpose.[19]

c) Venice's minting of a near exact copy of the Byzantine *hyperperon* strongly indicates that the target of the Fourth Crusade *ab initio* was Constantinople, not the Middle East,[20] and the Templars were possibly aware of this goal (thus raising the speculative possibility that the Fourth Crusade may have been conspiracy between Venice and Templars against papal intentions at the outset, giving another *possible* reason for the eventual papal suppression of the Order).

d) Marin Zeno is installed as Venetian *Podesta* in Constantinople, making the transmission of any hidden cartographic knowledge gained in the imperial City to the Zeno family both immediate and probable.[21]

e) The hidden cartographic tradition appears to be verified by the fact that two members of the Zeno family, Nicolo and Antonio, undertook a voyage to the New World in the 1390s.[22] The journey itself may have been under the auspices of the Council of Ten as an intelligence gathering and verifying journey, since Nicolo Zeno was not only a "knight," thus implying yet another relationship to the (at that point allegedly "defunct") Templars, but also a *member of the Council of Ten.*[23] Finally, Nicolo Zeno the Younger, in his 1558 publication, mentions that the map which his ancestors used on their voyage, and which he reproduces in his book, had been very old and in the possession of his family for some time.[24] Given the Zeno involvement in the Fourth Crusade and subsequent Zeno *podesta* of Constantinople, it seems reasonable to conclude that the origination of this hidden cartographic tradition came from Venetian-Templar access to the imperial archives there. The fact that there was even a bishopric in Greenland in the time period of the Zeno voyages and prior to it, the papacy was thus also well aware of at least *some* of the lands to the west.[25]

4) As a state within the state, the Templar Order is also an international intelligence gathering mechanism, and since the Venetian Council of Ten was created in 1310 during the demise and suppression of the

Templars, it was likely created as *replacement* for the intelligence it doubtless gained from the Templars.[26] It is also possible that the Council was created as a place of continuity for member of the Order

5) The pattern of Templar finances belies its alleged Crusading purpose, since this would necessitate high concentration of liquid capital in the Middle East and Spain, but the opposite appears to be true during significant periods of the Order's history.[27]

6) The founding of the Templars are also inextricably related to the various bloodline hypotheses such as the *Rex Deus* hypothesis of Wallace-Murphy, Simmans, and Hopkins.[28] Indeed, as was seen in previous chapters, there *is* a repeated pattern of interlocking family relationships evident in the connections of the Sinclairs, Zenos, Venice, 4th Crusade to secret voyages to New World, and in Columbus's alleged connection to Pope Innocent VIII (Giovanni Battista Cybo), who *himself* has connections to militant Orders, and to the oligarchical house of the Contarini of Venice and northern Italy, and who also distinct and definite Hermetic and alchemical interests.

    a) It was also argued, in this connection, that the origin of the idea of the divine right of kings may lie with a "geneaological" reading of the Topological Metaphor of the medium and corresponding "Topological descent" from the high immaterial and disembodied intelligences" found in that Metaphor,[29] a reading which was also clearly present in the doctrine of the Cathars as expounded by Otto Rahn, for the Cathars viewed the traditional four elements of esoteric doctrine—Earth, air, fire, and water—as physical creations ruled over by such disembodied and immaterial intelligences, who rebelled with Lucifer.[30]

7) The sequence of the Cathar Crusade and Templar Suppression both involved charges of heresy, and the heresy in the case of the Cathars was directly tied to the broadly hermetic nature of some of their doctrines. The non-participation of Templars in the Albigensian Crusade—other than perhaps a presence in the attempt of King Pedro II of Aragon to mediate a settlement—was due to the fact that the Templars had close ties to Languedoc and hence to the Cathar

nobility. It is this close connection which suggests why *they* are in turn suppressed for heresy, while the rival militant crusading order of Hospitallers was not. This strongly suggests that the Templar Suppression and Cathar crusade, *and the creation of the Inquisition to insure ideological purity*[31] form components of one operational, financial, and political complex.[32] Additionally, since it was argued that a secret source of gold may be involved (see points "e" and "f" below), and given the traditional alliance of the Templars and Venice, it was also suggested that it is also possible that the War of the League of Cambrai, fashioned at the behest of Pope Julius II, may have formed part of this large and long-term operational complex.[33]

a) In the work of Otto Rahn, a local resident recounted a legend for the German that the Albigensian Crusade was really about the attempt of "Lucifer's army," i.e., the Crusading Armies of the Papacy of Innocent III, to recover the Grail, which was understood to be the stones of Lucifer's crown, ostensibly so that these stones could be inserted on the papal tiara.[34]

b) Rahn also fancifully connects the Languedoc to the legend of the Argonauts and the Golden Fleece, and thus, to alchemy,[35] and moreover also explicitly connects some of the treasure of the Jewish temple to the Languedoc region of southern France, and to the northern regions of Spain.[36]

c) Rahn also mentions the transport of some of this ancient Jewish Treasure to Constantinople by the Emperor Justinian's great military genius, the General Count Belisarius,[37] which, it was argued, raises the possibility that more than just secret knowledge and cartographic traditions may have been recovered by the Venetians and Templars in the Fourth Crusade.[38]

d) The conspicuous absence and refusal of the Templar Order to participate in the Albigensian Crusade must have signaled to the papacy that there was more trouble afoot than just the localized regional phenomenon of Catharism, confined as it was to the Languedoc. Thus, once the Albigensian Crusade and the Templar Suppression are viewed as one operational, political, and financial

complex, the strategy becomes apparent: the decision was taken to wipe out the regional threat, the Cathar Languedoc—which was also the site of the Templar Order's highest concentration of wealth in western Europe—before moving to tackle the larger, more difficult, and more powerful international threat, the Templars.[39] The establishment of the Inquisition, itself an international counter-intelligence agency of the papacy with extra-territorial privileges, during the Albigensian Crusade, is thus also a "test case" to establish its authority and the precedent of its right to try cases of heresy.

e) The unitary operational complex of the Albigensian Crusade and Templar Suppression has yet another common element, and that is the persistent story that the Visigoths, when they sacked Rome, carried its treasures from the Jewish Temple (expropriated to Rome by the General Titus after he suppressed the Jewish rebellion in the first century) to the Languedoc. The heavy presence of the Templar order in that region may thus signal once again its dual purpose, the overt one, crusading, supported by its extensive bases and road construction to support crusading activities in Spain, and its covert one, perhaps using its Languedoc bases to seek out the remains of the Visigothic-Jewish treasure, an activity again in keeping with its hidden excavations in Palestine in the earliest days of the Order.[40]

f) The Languedoc was also a center of yet another type of hermetic activity. It was observed that the Templars conducted clandestine mining activity in the Languedoc[41] and that this may have been in conjunction with treasure and/or knowledge-seeking activities outlined in point 7) e) above. To this end, they brought in German miners, which exhibits a Venetian connection, since the Venetians controlled German silver mining through their proxies in Germany. Additionally, the Bézu counterfeiting episode demonstrated that something strange was going on after the Albigensian Crusade and Templar Suppression, for the counterfeiters turned out to be the regional nobility, who were counterfeiting coins with *more* gold content than the official coins

in a strange case of “good money driving out bad.”[42] Later in the seventeenth century the local nobility were again engaged in mining, with the strange consequence that nothing was ever mined. The episode engulfed the French classicist painter and artist Nicolas Poussin, and it was alleged that alchemy of some sort may have been involved. Four sources for the gold evidenced in the Béze counterfeiting episode were suggested, including the use of New World gold. In this respect, a cover story of “mining,” “treasure recovery,” and “alchemy” may have been contrived to disguise the real source: a hidden source of gold in the New, but still secret, World,[43] which may have formed the basis for a hidden system of finance for the Templar Order and their Venetian allies.

8) The voyage of Columbus, viewed against the large conceptual canvas and backdrop painted above, thus takes on crucial significance in the huge operational complex that has been unfolding, of the struggle between international papal and ecclesiastical power, and the international financial and “hermetic” order represented by the militant Orders and the Italian city-states and banking centers of Genoa and Venice.

   a) From a variety of sources, including the Turkish admiral Piri Reis and his now famously inconvenient map, and the actual Spanish *Capitulations*, the agreement between King Ferdinand, Queen Isabella, and Christopher Columbus, it is clear that Columbus had prior knowledge of the New World, both from hidden and secret cartographic traditions, as well as from prior and secret voyages he undertook to confirm that knowledge.[44]

   b) Columbus additionally was referred to as a “Master” by a member of the oligarchical Italian city-state family of the Contarini (based largely in, though not confined exclusively to, Venice),[45] raising the possibility that he was a “continuing Templar”; the possibility is heightened since the caravels with which he sailed to the New World boldly emblazoned the Templar “logo” or heraldic device of a red cross on a white background on its sails, in spite of the papal prohibition during the Templar Suppression that this device

could or should ever be displayed again.

c) Moreover, Columbus appeared to have been steeped in esotericism, as evidenced in his signature on Pope Innocent VIII's tomb,[46] and his familiarity with the prophetic interpretations of Joachim of Fiore and the use of *apocalypse as a master-plan or agenda*.[47] Finally, Columbus's esotericism appears to have recognized, and been tolerant of, all religions in a manner recalling the Cathars, and suggesting that he enjoyed powerful protection and patronage within the Church, which came from Pope Innocent VIII, Giovanni Battista Cybo, himself.[48]

d) Pope Innocent VIII, Giovanni Cybo, himself had strong ties to the militant crusading Orders, and during his election, both he and his rival candidate were knights, suggesting that those Orders had finally maneuvered to capture the papacy itself,[49] thus strongly suggesting that Columbus' expedition must *also* be viewed as part of the unitary operational, political, and financial complex and struggle represented by the Fourth Crusade, the Albigensian Crusade, the Templar Suppression, the establishment of the Council of Ten in Venice, and the Zeno and Polo expeditions.

e) Additionally, Cybo himself had a direct connection to the Giustiniani oligarchical family, since his second wife was a member of this family.[50] Thus Cybo himself, a Genoan, represents *personally* the coming together of rival Genoese and Venetian interests, and the militant orders.

f) Finally, Cybo, it was suggested, was the father of Christopher Columbus himself, explaining the otherwise inexplicable presence of the explorer's signature on the Pope's tomb, and the extraordinary confidence Columbus felt in making statements that caused others to be burnt at the stake.

g) Thus, Columbus's expedition to the New World was an expedition of political revelation, an expedition *perhaps* motivated in part to break the back of the monopolistic and *hidden* Templar/Venetian system of the *hidden* exploitation of the New World's riches and as a secret source of bullion, by *exposing*

> *it, making it public, and staking a public claim to it* for the Spanish crown. In this context, it will be recalled that some of the financing of the expedition came directly from Genoese bankers, implying that they are buying influence in Spain, and effectively using it as a new base of operations.

So against this huge backdrop, against this context of what appears to have been a titanic struggle within Western Europe for the control of hidden hermetic knowledge and vast amounts of wealth, a struggle that ended with the apparent triumph of the Genoese-Hospitaller interest with the voyages of Columbus, what were the Venetian-Templar interests doing?

The answer is simple, and breathtaking: they were busily engaged exporting *their* version of finance and hermetic culture, in the creation of that hermetically-inspired fusion and *via media* of Catholicism and Protestantism known as Anglicanism. And they were busily and openly parading it on the stages of London's theaters, and promoting in Continental politics…

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1. Christopher Knight and Robert Lomas, *The Hiram Key: Pharaohs, Freemasons and the Discovery of the Secret Scrolls of Jesus* (Shaftesbury, Dorset: Element, 1997), p. 58.
2. See the main text of this book pp. 1-2.
3. p. 4 (in the present work, and hereafter in this chapter).
4. p. 8.
5. Ibid.
6. p. 9.
7. Ibid.
8. Ibid.
9. p. 3.
10. p. 14.
11. p. 17.
12. p. 15.

13. p. 17.
14. p. 134
15. p. 17.
16. pp. 4-5, 59.
17. pp. 61-62.
18. pp. 63-64.
19. p. 65.
20. It may be reasonably argued that the minting of such coins does *not* strongly suggest that Constantinople was the goal, since the *hyperperon* was used in international commerce throughout the Middle East. But had Egypt or the Middle East been the goal *ab initio*, it is just as likely that Venice would have minted *those* local coinages in addition to the exclusively Byzantine.
21. p. 63.
22. pp. 70ff.
23. pp. 73-74.
24. p. 80.
25. pp. 86-87.
26. p. 10.
27. p. 11.
28. pp. 13-14.
29. pp. 26-28.
30. pp. 110-111ff.
31. p. 20.
32. pp. 115-116.
33. p. 134.
34. pp. 102-103. It should be noted that these stones were spoken of in Ezekiel, and that in some traditions they then became part of the Jewish high priest's *ephod* or breastplate, and thus, would have formed part of the Temple treasure that might have been recovered by the Romans and later the Visigoths, or General Count Belisarius, and then recovered by the Templars either in their excavations in the Languedoc, or Palestine, or perhaps in

conjunction with the Venetians during the sacking of Constantinople during the Fourth Crusade. (See my *Giza Death Star Destroyed: The Ancient War for Future Science* (Kempton, Illinois: Adventures Unlimited Press, 2005), pp. 255-262, and my *The Cosmic War: Interplanetary Warfare, Modern Physics, and Ancient Texts* (Kempton, Illinois: Adventures Unlimited Press, 2007), pp. 234-267, concerning the connection between the Mesopotamian "Tablets of Destiny" and their relationship to certain "geneaological/topological" descent. It need hardly be pointed out that for the Gnostics, Cathars, and others, Yahweh was equated with Lucifer and his warmongering ways, which might conveniently also explain how the Jewish high priest could come to acquire some of the stones of Lucifer's crown and wear them on his *ephod*.)

35. pp. 104-105.
36. pp. 106-107.
37. pp. 107-109.
38. pp. 107-109.
39. pp. 116-117, 124-125.
40. pp. 124-125, 127.
41. p. 127.
42. p. 128.
43. p. 133.
44. pp. 146-153.
45. p. 153.
46. pp. 153-154.
47. pp. 154-157.
48. pp. 159-162.
49. p. 160.
50. p. 160.

PART TWO:
THE HERMETIC ARTS:
NATURAL PHILOSOPHY, ART, MUSIC, LITERATURE, AND THE MAGICK OF TRANSMUTATION

"To treat of magic, or the magical atmosphere, in Shakespeare one ought to include all the plays… In the Last Plays this atmosphere becomes very strong indeed and, moreover, it becomes more clearly associated with the great traditions of Renaissance magic—magic as an intellectual system of the universe, foreshadowing science, magic as a moral and reforming movement, magic as the instrument for uniting opposing religious opinions in a general movement of Hermetic reform."

Dame Frances Yates, *Shakespeare's Last Plays*, p. 87.

"From the thirteenth century onward, these Jewish speculations attracted the attention of Christian scholars to Kabbalah and to the classical Kabbalistic scriptures, the Sefer Ha-Zohar *(Book of Splendor) and the* Sefer Yetzirah *(Book of Creation). By the end of the sixteenth century, flourishing schools of enthusiastic Christian Kabbalists in Western Europe and in Elizabethan England pondered the significance of the sefirot."*

Daniel Banes

The Provocative "Merchant of Venice", p. 103

7

"ALL THE WORLD'S A STAGE":

THE MAGICAL ART OF THE THEATER OF THE GLOBE: THEATER IS A MEMORY PALACE AND MICROCOSM

"All the world's a stage, and all the men and women merely players: They have their exits and their entrances; and one man in his time plays many parts, his acts being seven ages."
Edward de Vere, Earl of Oxford, a.k.a. William Shakespeare,
As You Like It, Act II, Scene 7

"*Many initiates combined in a loose network with tolerant scholars to form the 'Third Force,' a movement of moderation that campaigned against the excesses of both Catholics and Protestants in the troubled times following the Reformation. The Third Force combined with a Masonically inspired esoteric movement in Holland… to form a pan-European 'Invisible College' of scholars working for change."*
Tim Wallace-Murphy and Marilyn Hopkins[1]

PRINCESS ELIZABETH STUART, DAUGHTER of British King James I; Prince Friedrich von Wittelsbach V, Holy Roman Elector of the Palatinate; Edward de Vere, Earl of Oxford, a.k.a. the playwright William Shakespeare; the great Elizabethan Hermeticists John Dee and Robert Fludd; the continental Renaissance Magicians Cornelius Agrippa, Pico della Mirandola, Giordano Bruno, and the legendary founder of the Rosicrucians secret society, Christian Rosenkreutz; the Franciscan friars and hermeticists Raimon Llull in Spain, Francesco Zorzi in Venice; the classical Roman architect Vitruvius; alchemy and the Philosophers' Stone; Hermeticism; Jewish Kabbalah; the Protestant Reformation, Catholic Counter-Reformation, Anglicanism; the Jesuits and Ingolstadt; analytic geometry, calculus, and the search for a universal "algebra" or *analysis situs*; the d'Este family; the famous d'Bouillion family, so closely associated with the Templars; the mathematicians Sir Isaac Newton, Rene Descartes,

Gottfried Leibniz; the genius of Johann Sebastian Bach—as we shall see in the next three chapters, all of these people and things are related to each other in a pattern that most would scarcely believe to be possible. However, at the end of the long magical journey upon which we now embark, there *is* a pattern, howsoever faint, but nevertheless visible.

The problem with this pattern, however, is that it was there in history all along, but lay hidden, either through deliberate and willful blindness and that peculiar habit of textbook historiography of the "omission of the uncomfortable," or it was simply skipped over by the tactic of the "bland generalization" that so peppers textbooks of the period, leaving the details and connections lying buried in the ground of obfuscation, waiting for someone to dig up the details and connect the dots once again. One can easily understand the use of the "omission of the uncomfortable" and the "bland generalization," for when the details are known, the history of the period can only be perceived by a kind of magical historiography and historiography of magic.

The scholar who tirelessly dug up these details and summarized them, and in so doing turned the bland academic generalizations and omissions of the uncomfortable on their heads, was Dame Frances Yates, whom we must spend a some time getting to know.

A. Dame Frances Yates and Her Incredible Volumes

If one were to read only the Wikipedia article about Frances Yates, one would learn very little about her incredible volumes nor their incredible content:

> **Dame Frances Amelia Yates** DBE (28 November 1899—29 September 1981) was an English historian who focused on the study of the Renaissance. In an academic capacity, she taught at the Warburg Institute of the University of London for many years, and also wrote a number of seminal books on the subject of esoteric history.
>
> Yates was born to a middle-class family in Portsmouth, and was largely self-educated, before attaining a BA and MA in French at the

University of London. She began to publish her research in scholarly journals and academic books, focusing on 16th century theatre and the life of John Florio. In 1941, she was employed by the Warburg Institute, and began to work on what she termed “Warburgian history”, emphasizing a pan-European and inter-disciplinary approach to historiography.

In 1964 she published Giorana Bruno and the Hermetic Tradition, an examination of the thought of Giordano Bruno which came to be seen as her most significant publication. In this book, she emphasized the role of Hermeticism in Bruno’s thought, and thus the role that magic and mysticism played in Renaissance thinking.

She wrote extensively on the occult or Neoplatonic philosophies of the Renaissance. Her books *Giordano Bruno and the Hermetic Tradition* (1964), *The Art of Memory* (1966), and *The Rosicrucian Enlightenment* (1972) are major works.[2]

To this list of blandly characterized “major works” one should add the works mentioned subsequently in the *Wikipedia* article, works whose importance may be gleaned from their titles: *The Occult Philosophy in the Elizabethan Age, Theatre of the World*, and *Shakespeare’s Last Plays*. The last two may seem out of place, given the hermetic and esoteric preoccupations of her other books, but this is a false impression.

Dame Frances A. Yates, 1899-1981

The thesis compelling Yates’ incredible volumes of scholarship is both simple, and yet paradigmatic: Hermeticism or esotericism of one form or

another is the driving force of Renaissance and Early Enlightenment politics, art, and science. This in its turn, implied for Yates that there existed deeper hidden organization and forces, though she always stops just short of stating explicitly any belief or adherence to a "conspiracy theory" view of the period. Nevertheless, on her view, no historiography of the period was even close to adequate if it did not take into account the powerful magic that so bewitched the times, people, and subjects about which she wrote with such breadth and depth. At best in our brief review of her voluminous scholarship in the next two chapters, we can only hope to give an approximation of the flavor of her findings and their deep implications for the history of western culture.

B. Vitruvius, Hermeticism, Fludd, and the Theatrum Orbis

While Moorish Spain had been a culture in which the three great monotheisms and their respective esoteric traditions could mix and mingle and even discuss and debate with relative openness and tolerance, the final expulsion of the Moors with the defeat of the kingdom of Grenada in 1492, and the expulsion of the Jews in the same year by the newly united kingdom under King Ferdinand and Queen Isabella meant that only an officially approved and very hidden Hermetic agenda, as surveyed in chapter five, would be tolerated by Their Most Catholic Majesties.[3] It fell to Elizabethan England to manifest hermetic and esoteric influences more openly:

> The Elizabethan world was populated, not only by tough seamen, hard-headed politicians, serious theologians. It was a world of spirits, good and bad, fairies, demons, witches, ghosts, conjurors. This fact about the Elizabethans, reflected in their poetry, is too well known to need elaboration. The epic poem in which the aspirations of the age found expression evolved around a 'fairy' queen; one of the most significant figures in the poem is an enchanter. And the greatest plays of the greatest poet of the age are suffused in the atmosphere of the occult. Macbeth meets witches; Hamlet is haunted by the ghost. Was this preoccupation with the occult derived solely from popular traditions or influence? Or did it have some deep-seated connection with the philosophy of the age?[4]

Yates very quickly answers her own question, and throughout her books dealing with the Elizabethan period and its immediate aftermath, the answer is consistent:

> …(The) dominant philosophy of the Elizabethan age was precisely the occult philosophy, with its magic, its melancholy, its aim of penetrating into profound spheres of knowledge and experience, scientific and spiritual, its fear of the dangers of such a quest, and of the fierce opposition which it encountered.[5]

As noted, not only does this philosophical outlook permeate the arts in the Elizabethan period, it also permeates the very design of the theaters themselves, and in particular, the famous *Globe* theater in which "Shakespeare's" plays became famous, as we shall now discover. The *significance* of this pervasive hermetic influence, however, can only be appreciated after the details are known.

What Yates means by "the occult philosophy" is not some generalized concept, however. It is, rather, a compound or mixture of the Hermeticism of the Renaissance, inspired by Marsillio Ficino's translation of the *Hermetica*, and the type of Christianized Jewish Kabbalah advocated by Pico della Mirandola.[6] When one recalls what the *Hermetica* represented during the Renaissance through the early Enlightenment—namely, a blend of memory magic, alchemy, astrology, and a kind of general Neoplatonic metaphysical outlook—then the outlines of modern western magic become clear once one adds the Jewish system of Kabbalah and gematria, systems we shall explore more fully in chapter nine.

For Yates, one of the essential points connecting the Jewish Kabbalah and Renaissance Hermeticism was the claim within Jewish tradition that the Kabbalah had been delivered by God to Moses on Mount Sinai in an *oral and secret* tradition, as the word "Kabbalah" itself means "tradition."[7] Like the *Hermetica* themselves, Kabbalah thus claimed an origin in antiquity,[8] and it was natural that the Renaissance humanists and hermeticists saw in this a clue hinting at their common origin, and thus attempted to reintegrate all the components of "magic" into unified systems that they believed reflected the original whole. It fell to Pico della Mirandola (1463-1494) to attempt the

Christianization of the Kabbalah and its integration with Hermeticism[9] that became the standard feature of Hermeticism and Western esoteric systems ever since, informing the work of such disparate magicians as Agrippa, Bruno, and the great Elizabethan magi, John Dee and Robert Fludd. It is precisely this integration of Kabbalah with Hermeticism and Neoplatonism that constitutes the essential feature of Renaissance thinking, without which it is impossible to understand those systems, and through their influence on both the Catholic and Protestant Reformations, without which is impossible to understand them either.[10]

As was noted in a previous chapter, however, the demise of the Templars occurs within a century of the outbreak of the Renaissance and its esoteric preoccupations, leading the esotericist scholar René Guénon to speculate that the two were not coincidental:

> What is of particular interest in this for the history of esoteric doctrines is the finding that several important manifestations of these doctrines coincided, within just a few years, with the destruction of the Order of the Temple. There is an unquestionable connection between these events, although it is rather difficult to determine it precisely. In the early years of the fourteenth century, and doubtless already in the course of the preceeding century, there was thus, in France as well as in Italy, a secret tradition (‘occult’ if one likes, but not ‘occultist’), the very one that later was to bear the name of Rosicrucianism.[11]

In Part One it was argued that this vast esoteric agenda was evident in the obvious though covert activities of the Templars in Palestine, in the Languedoc, in the strange nature of the charges brought against them by King Philippe le Bel, and in their implication with Venice in the possible intention to divert the Fourth Crusade to Constantinople at the very beginning of the planning stages for the Crusade.

Consequently, Venice too appears to have been the epicenter for all manner of covert esoteric activities, from the founding of the Council of Ten in 1310 as a possible response to the loss of the Templar Order and the intelligence it brought, to the Zeno family’s being involved with the

governance of Constantinople after the Fourth Crusade, to their involvement with the Council of Ten, and with expeditions to the New World. Venice may even be implicated, perhaps, as a covert sponsor of Bruno's journeys throughout Europe, which in this context appear to have all the hallmarks of being the journeys of a spy and agent provocateur. Indeed, it was a Venetian Franciscan friar, Francesco Zorzi, or as he is also sometimes known, Francesco Giorgi (1466-1540), who mediated a significant influence of this Hermetic-Kabbalistic world view to the great Elizabethan magus, Dr. John Dee (1527-1608/9), who, like Zorzi and Agrippa, viewed himself as a Christian Kabbalist.[12]

1. Llull's Hermetic Ecumenism: The Magical Art of Analogy and Combinatorics

These influences appear to have been mediated in turn by the famous Franciscan hermeticist and friar Raimon Llull (1232-1315), who benefitted from the remaining Moorish influences from his base on the island of Majorca, influences which drew from the esoteric traditions of all three monotheistic religions.

While space does not permit going into the deep detail that Yates does on these influences, it is worth noting that Dionysius the Areopagite's *Celestial Hierarchies*, and Duns Scotus Eriugena, two of the Middle Ages' prominent Neoplatonically influenced mystics, were major factors in the formation of Llull's own mystical cosmology and his formulation of the magical arts.[13] Benign as this may sound, however, it is when one ponders some of these details that a disturbing picture emerges:

> The religious principle upon which Lull (sic, et passim) based his Art which was held by all three religious traditions, was the importance which Christian, Moslem, and Jew attached to the Divine Names or Attributes. The Attributes, or, as Lull prefers to call them, the Dignities of God on which the Art is based are *Bonitos* (Goodness), *Magnitudo* (Greatness), *Eternitas* (Eternity), *Potestas¸(Power), Sapientia* (Wisdom), *Voluntas* (Will), *Virtus* (Virtue or Strength), *Veritas* (Truth), *Gloria* (Glory). Religious Moslems, Jews, Christians, would all agree that God is good, great, eternal, powerful, wise, and

so on. These Divine Dignities or Names, combined with elemental theory, gave Lull what he believed to be a universal religious and scientific basis for an Art so infallible that it would work on all levels of creation. And further—and this was its chief importance in Lull's eyes—it was an Art which could prove the truth of the Christian Trinity to Moslems and Jews.

An extraordinary feature of Lullism is that it assigns a letter-notation to notions so exalted and abstract as the names, attributes, or dignities of God. The series of nine dignities, *Bonitas, Magnitudo,* and so on, listed above, become in the Art the nine letters BCDEFGHIK: the unmentioned A is the ineffable absolute. **These letters Lull places on revolving concentric wheels, thus obtaining all possible combinations of them.** And since the Goodness, greatness, and so on of God are manifest on all levels of creation, he can ascend and descend with the figures of the Art throughout the universe, finding B to K and their relationships on every level. He finds them in the supercelestial sphere, on the level of the angels; on the celestial sphere, on the level of the stars; in man, on the human level; and below man, in animals, plats, and all the material creation. On these levels, the elemental theory comes into play; ABCD as the four elements works in conjunction with BCDEFGHIK. This relationship continues right up the ladder of creation to the stars, since there are forms of the elements in the stars. Above the stars, in the angelic sphere, the system is purified of all materiality; there are no contrasts and contraries as in the lower spheres; at this height all the contraries coincide, and the whole Art is seen to converge in proof that the highest divine essence is a Three.[14]

These features not only suggest that Llull was sensing that theology or metaphysics—whether Christian, Muslim, or Jewish—not only was deeply "mathematical" in nature, and capable of "a kind of algebra,"[15] but also that the divine was accessible by the kind of combinations of those letters which formed so much of the basis for the Kabbalah.[16] To this insight Llull has added the idea of *wheels, rotation, and geometry*, suggesting that he is even thinking in terms of a kind of *natural religion or natural philosophy*, of a

kind of *"applied mathematics and physics of God."* In this respect, it is worth mentioning what many others have also observed, namely, that many of the classical metaphysics terms for or attributes of God are also concepts that with little modification can be transported and translated into the language of physics; magnitude, for example, can easily become dimension and dimensionality; eternity can easily become timelessness and its implied converse, temporality and time; power can easily become potential or force or energy; and even terms that seem to bear no relation to physics, glory and will, for example, have their own cognates, since "glory" is often understood to be the divine *light*, and will is the manifestation of mind, intelligence, and consciousness, with all the implications they bear for modern physics.

By viewing "divine matters" in this manner, and assigning a kind of algebraic symbolism to the conventional divine attributes of theology, Llull is indeed disclosing the Hermetic influence and the Topological Metaphor possibly lying behind it, for this kind of *non-discursive* rationalism is precisely one of the things that falls out of careful consideration of that Metaphor, particularly as expressed in some avenues of the Neoplatonic tradition. To put it differently, in Llull's hands, the Metaphor reveals itself as a supreme *artem coniunctiones*, an Art of Combinations, and as such, it is in his hands supremely analogical and allegorical.[17] As such, as a kind of perpetual combination and recombination, creation itself is an expression of this Art, as things are combined in various proportions or *ratios*. *Ratio* was thus for the hermetic view not only *reason*, but reason itself was *proportion*, and proportion is always *harmony and harmonics*. It is this art of harmony, this Art of Combinations or Art of Combinatorics *itself*, that constitutes the unity behind theology and natural philosophy, between God and creation, or, as we would say today, between metaphysics and physics.

The importance of understanding this point can hardly be overemphasized, for it was on the basis of this Art as the underlying unity between theology and natural philosophy, that Llull and the other Christian humanists hoped to persuade Jews and Muslims of the truth of Christianity, for as the Metaphor itself indicates, the simplest type of differentiation in the No-Thing that was God (or the No-Thing that was Space), was a tripartite one.[18] Thus, the Hermetic Art also began to be seen as a kind of "spiritual ecumenism," a truth uniting all religions.[19] It was only a matter of time, therefore, before it

also inevitably came to be viewed as *a plan for the arts, sciences, and political action or social engineering, that is to say, as a means to practice the magical and alchemical transformation not just of the individual human being, but of whole nations.* Art, and politics, became the means to this end, for both expressed a common view of cosmology as magic, ritual, and theater.

And the man who epitomizes this view, more than any other during the Renaissance, was the Elizabethan Magus and Adept, Dr. John Dee.

2. The Elizabethan Magus and Adept, Dr. John Dee

In his time, John Dee (1527-1608/9), was *the* philosopher of Elizabethan England.[20] As an adult, his library at one time numbered more than four *thousand* books,[21] and in the age before national libraries had been invented (though Dee proposed such a thing, it was rejected), this made his library the finest in all of England, bar none.[22] This immense library, much of it devoted to mathematics, architecture, natural philosophy, theology, and, of course, the magical arts, decodes the man as he in turn decodes the philosophical and magical culture of Elizabethan England.[23] "The whole Renaissance is in this library,"[24] observes Yates, but this is not the Renaissance of a grammarian's preoccupations but "the Renaissance as interpreted by Ficino[25] and Pico della Mirandola, with its slant towards philosophy, science, and magic… It is a Renaissance without doctrinal ferocity, either Reformation or Counter Reformation, but with very strong mystical and magical leanings, a Renaissance which prefers to read of the hierarchies of angels with Pseudo-Dionysius (well represented in his library) rather than the works of Calvin."[26] In him, quips Yates, Shakespeare's magician Prospero from *The Tempest*, and Sir Francis Drake, "meet and are one."[27]

John Dee, 1527-1608/9

a. The Venetian Influence

In 1583 Dee left England to tour the continent, in part to meet with other philosophers and mathematicians, and to purchase books,[28] a fact that very likely led him to Venice, which was then not only the center of publishing in Europe, but also a major center of Hermeticism and Kabbalism, as Dee had a copy of the famous Venetian mathematician Luca Pacioli's book on proportion in his library.[29] This link may indeed be more significant than many people realize, for it was Pacioli who is credited with inventing the method of double entry accounting which spread so quickly throughout Venice. More significantly, Dee also possessed a copy of the Venetian Kabbalist Francesco Zorzi's *Harmonia Mundi* (Harmony of the World) in which the Franciscan friar "sets out the 'world music' of the Macrocosm and its echoes or parallels in the harmonious composition of the Microcosm."[30]

b. The Magical Art and Architecture

It was through these influences that Dee gained an appreciation for what is now known as "sacred geometry" and its uses in architecture, but which might with more accuracy be called harmonic or hermetic architecture, for in Dee, as in his classical Roman mentor, Vitruvius,[31] architecture had a specific magical function within the hierarchically ordered cosmos. For Dee,

following this long Hermetic tradition, the numbers and proportions within man, the Microcosm, were found in the Macrocosm, and hence, all the Arts, "and above all, architecture," were related to this system of reason, of *ratio* and proportion.[32]

It is important to understand that for Dee architecture, like all arts, was supremely magical and mathematical, a point driven home by the fact that his Preface to Euclid, published fully thirty-five years *before* Bacon's *Advancement of Learning*, "fully understood and emphasized the basic importance of mathematics for the advancement of science,"[33] a point underrated by Bacon. But there was another side to Dee, and that was the magical, for he likewise attempted to use mathematical—numerological—conjurations of angels, rather than Llull's "algebraic" and "geometric operations.[34] Regardless of the minor differences between the two men, however, they and other Renaissance magicians attest to a deep current of Hermeticism beginning to manifest itself: *the conjunction of higher mathematics, and metaphysics.* Cornelius Agrippa (1486-1535), the great continental counterpart of Dee, and for a brief period, his contemporary, divided the world into three levels, the natural world, the celestial, and supercelestial. In the celestial and super-celestial, the magician operated with mathematical and numerological magic, respectively.[35] If one were to put this in terms of the "genealogical interpretation of the Metaphor" that we discovered in Part One of this book, **it becomes clear that what these magicians are attempting to do is to invoke, or conjure, the higher "elementals" or "intelligences" in the tree of differentiations by means of the analo-gical magic of the reconstruction or the reverse engineering of the formal magical-mathematical description of their descent.** As Yates aptly observes, "If we substitute mechanics for magic as the operative force used by the Creator, Dee's religion was perhaps not altogether unlike that of Isaac Newton,"[36] or perhaps to invoke a more contemporary analogy, not unlike that of mathematician Theodore Kaluza or quantum physicist Wolfgang Pauli.

Most important, however, Dee began the elaboration of another tradition within Hermetic thinking, that of *thaumaturgy*, or "wonder working," which for Dee, as for many of his Renaissance contemporaries, meant *specifically* the "magical" art of *mechanics*, i.e., the use of "secret" pneumatics, strings,

springs, or wheels, to produce what we would now call “special effects.” Dee collected stories of such “wonder workings,” from mechanical birds made for the Holy Roman Emperor, to the familiar tale in the *Hermitca’s Asclepius* of living statues, to Roger Bacon’s and Albertus Magnus’ talking heads. All these, for Dee as for Agrippa, were evidences of the *application of mathematics to “wonder working,”* or what Walt Disney once called “imagineering.” In other words, Dee reveals a profound secret, for what the Renaissance magicians were calling “mathematical magic” was simply the creative use of mathematics in applied engineering to produce “special effects.”[37] It is in *precisely* this context of “thaumaturgy” that the theater itself must thus be viewed as a microcosm, as a temple ritualizing the cosmos and human life within it. The craft of Magic is also *stage* craft.[38] Thaumaturgies, “special effects,” become analogues to the magical processes of creation itself. With these observations in hand, we may now turn to the other Hermetic magus influencing the artistic embodiment of these principles in the theater: Robert Fludd.

3. Robert Fludd

Yates observes that if Dee was the magus-philosopher to the Elizabethan Age, then Robert Fludd (1574-1637) was the same to the Jacobean.[39] As a physician heavily influenced by the Paracelsan elaboration of medicine and Hermeticism, the doctrine of the Microcosm and Macrocosm, and of health as the harmonious state of balance between the two, was every much a staple to Fludd’s cosmology as it was to Dee’s. Like Dee, Fludd was indebted to the Venetian Kabbalist Francesco Zorzi, both directly, and as a disciple of Dee.[40]

Robert Fludd, 1574-1637

But in Fludd, one encounters another elaboration of the magical tradition, one with huge significance for the understanding of the Elizabethan theater, for in his history of the Macrocosm, its technical history is "set out on its title-page in the form of images on a wheel. These images, and their order, constitute *a mnemotechnic for remembering the subjects of which the book will treat."*[41] We have encountered these wheels before, not only in Llull, but also in Giordano Bruno, where they are used both as magical techniques, and as *memory enhancing technologies or magic*.[42]

This type of geometrical "memory palace" is intimately linked to the doctrine of the cosmic harmony, to the cosmic *music*, and to the role of music itself within the arts as a high magic of alchemical transformation, and this is nowhere more true than in Fludd, for Fludd was, like many members of Oxford University's St. John's college, a High Churchman and like his fellow St. John's contemporary, William Laud, keenly interested in the restoration of music to the Anglican ritual.[43] This is yet another important clue, for like Dee, della Mirandola, and Llull before him, and Bruno and other contemporaries, Fludd views his hermetically inspired work in as a kind of true metaphysics and magic, able to transcend and unite Jesuit, Calvinist, and Lutheran, each of whom, he notes, has approved of his work.[44] Like many High Churchmen of his era, it *might* thus be said that he viewed Anglicanism

as a *via media* able—at least theoretically—to preserve the best of the Protestant and Catholic worlds and ritual precisely because of the hermetic influences at work in England.

With Fludd, however, there is yet a further significant development, for he also concentrates directly and explicitly on *the construction of theaters themselves as an example of the magic of the memory palace, as a mnemotechnical device in and of themselves in the very manner of their physical construction, layout, and appearance.* Here, the influence of Dee and Zorzi, and through their mediation, the Roman Vitruvius, is directly apparent. Yates writes that

> Vitruvius' plan of the theatre, based on zodiacal configurations, introduces the idea of a cosmic music, or, as he says, a *musica convenienta astrorum*, and this accords with the traditional notions of a *musica mundane* and *musica humana* descending from Boethius. Renaissance theory developed this side of the musical tradition, involving connections between musical proportion and cosmological proportion such as Vitruvius implies in his theatre plan, based on the *musica convenientia astrorum*. Fludd, like Francesco (Zorzi), is of course fully in this tradition.[45]

Thus, "the wooden public theatres of the Elizabethan and Jacobean age represent an adaptation of the ancient theatre made within the sphere of influence of the Dee movement."[46] They represent, in other words, *hermetic or magical temples*, and the plays performed within them represent magical rituals.

To see why, one needs to recall the basic plan of the Elizabethan-Jacobean theater, and compare it with Vitruvius. Here we must cite Yates' own description, for it becomes central to her argument of the theater as a "temple or microcosm" of the world:

> Three tiers of galleries surround an unroofed central space, the 'yard'… The open stage projects into the yard. Its back wall, in which there are two doors and an upper gallery, is formed by the wall of the tiring house, translated as *mimorum aedes*, 'the house of the players.'

> Two classical columns on the stage support a roof which projects from the tiring house wall and forms a cover for the inner part of the stage. We know from many documents and references that the underside of this inner stage cover was painted with a representation of the heavens. In theatre documents it is usually called 'the heavens.' The third tier of the tiring house projects above the level of the surrounding galleries. Two entrances, labelled *ingressus*, are marked, leading from the yard into the galleries of seats.[47]

Note the rich symbolism already in play, for the three tiers of galleries mirror exactly the threefold cosmological division of Renaissance hermeticism, with its natural, celestial, and supercelestial worlds. The two columns one is almost tempted to view—anachronistically—as the Jachin and Boaz columns of a Masonic blue lodge.

There is a definite Vitruvian influence detectable in all of this, and here it is necessary to cite Yates' own extensive citations of the Roman architectural master. Yates begins by citing Vitruvius' comments on the relationship of acoustics to mathematics, and the design of the classical theater:

> Hence the ancient architects, following in the footsteps of nature, perfected the ascending rows of seats in theatres from their investifations of the ascending voice, and by means of the canonical theory of the mathematicians and that of the musicians, endeavoured to make every voice uttered on the stage come with greater clearness and sweetness to the ears of the audience.[48]

Then comes a puzzling statement:

> In accordance with the foregoing investigations on mathematical principles, let bronze vessels be made, proportionate to the size of the theatre, and let them be so fashioned that, when touched, they may produce with one another the notes of the fourth, the fifth, and so on up to the double octave. Then, having constructed niches in between them, in accordance with musical laws, in such a way that they nowhere touch the wall, but have a clear space all round them and

> room over their tops. They should be set upside down…

At this juncture, Yates interrupts her citation to observe that these "sounding vessels" were not ordinary amplifiers but, following the suggestion of Virtuvius's own comments, were constructed so as to give out notes of the musical scale, such that (citing Vrituvius again)

> … the voice, uttered from the stage as from a centre, and spreading and striking against the cavities of the different vessels, as it comes in contact with them, will be increased in clearness of sound, and will wake an harmonious note in unison with itself.[49]

Yates observes that no one really knows how these sounding vessels were supposed to work, but we may venture one possibility.

As indicated, Yates is suggesting that these vessels served both a musical purpose, and also acted as a kind of amplifier system to carry the voices of actors on the stage via the phenomenon of resonance, which Vitruvius clearly implies. There is a type of amplifier which could, conceivably, fill both functions, since music *and* speaking were very much components of the classical theater. This is the Helmholtz resonator, which is but a hollow sphere made of some uniform resonant material such as a metal, ceramic, or crystal. These spheres have a hollow hole cut to certain dimensions resonant with the sphere, and when air current passes over them, the sphere vibrates to a particular frequency, like blowing over an open bottle. Clearly Vitruvius is describing something similar, a set of vessels, like a glass harmonica, resonant to various frequencies on a musical scale, could thus be activated by those same frequencies naturally present in the human voice. Responding to vibrations by sympathetic vibration, they could perhaps have functioned as amplifiers to whatever speech and music was being performed on the theater stage.

In any case, what this amplifier system also serves to stress is the importance of harmonic and geometrical principles in the construction of the theater, remembering always that harmonics, geometry, architecture and the cosmos were inextricably linked for the classical and ancient mind in yet another manifestation of the hermetic principle "as above, so below."

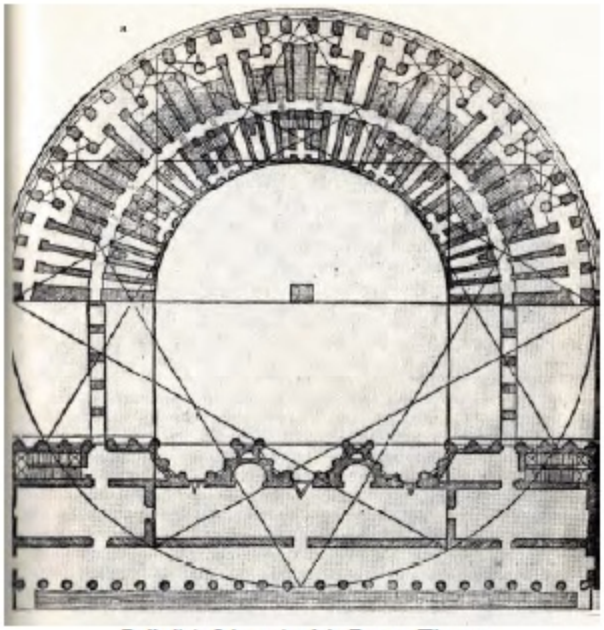
Vitruvius outlines this geometric construction and its connections to the *doors on the stage* of the theater:

> The plan of the theatre itself is to be constructed as follows. Having fixed upon the principal centre, draw a line of circumference equivalent to what is to be the perimeter at the bottom, and in it describe four equilateral triangles, at equal distance apart and touching the boundary line of the circle, *as the astrologers do in a figure of the twelve signs of the zodiac, when they are making computations from the musical harmony of the stars*. Taking that one of these triangles whose side is nearest to the scaena, let the front of the scaena be determined by the line where that side cuts off a segment of the circle, and draw, through the centre, a parallel line set off from that position, to separate the platform of the stage from the space of the orchestra…. The sections for the spectators in the theatre should be so divided, that the angles of the triangles which run about the circumference of the circle may give the direction for the flights of steps between the sections… The angles which give the directions for the flights of steps, will be seven in number; the other five angles will determine the arrangement of the scene*; thus, the angle in the middle ought to have the 'royal door' opposite to it*; the angles to the right and left will designate the position of the doors for guest chambers; and the two outermost angles will point to the passages in the wings.[50]

The repeated references to musical harmony, and thence to the cosmic harmony "of the stars" and the zodiacal plan of the classical theater, clearly indicate that it was conceived deliberately and consciously as a microcosmical temple; the theater was indeed a "microcosmical world"[51] in which "Man, the Microcosm, was to play his parts within the Macro-cosm."[52] Thus, the epigraph from Shakespeare's *As You Like It*—"All the world's a stage, and all the men and women merely players: They have their exits and their entrances; and one man in his time plays many parts, his acts being seven ages."—is not merely an artful Elizabethan turn of phrase; it is a statement of the cosmology operative not only in his plays, but in the theater

in which they were performed! The plays, like the theater itself, were acts in a magical ritual.

The reference to actors and people performing “their exits and entrances” in its turn leads to a consideration of the *doors* of the theater that opened on to the stage. It will be recalled that Vitruvius, in the lengthy quotation cited above, referred to “the royal doors,” a reference many in the Eastern Orthodox Church (or high church traditions in the West where the church possesses a “rood screen” with its own three entrances) will recognize as the central doors of the iconostasis in their temples, used only by the clergy, and the doors to either side of this, used by everyone else, giving a total of three doors. Most would not suspect, however, that this arrangement is a direct “hermetic” influence of the ancient theater. To appreciate this arrangement and how it relates to the geometric and harmonic design of the classical theater, and the rather technical description of Vitruvius, Yates suggests that “we should look at Palladio’s plan of the Roman Theatre.”[53]

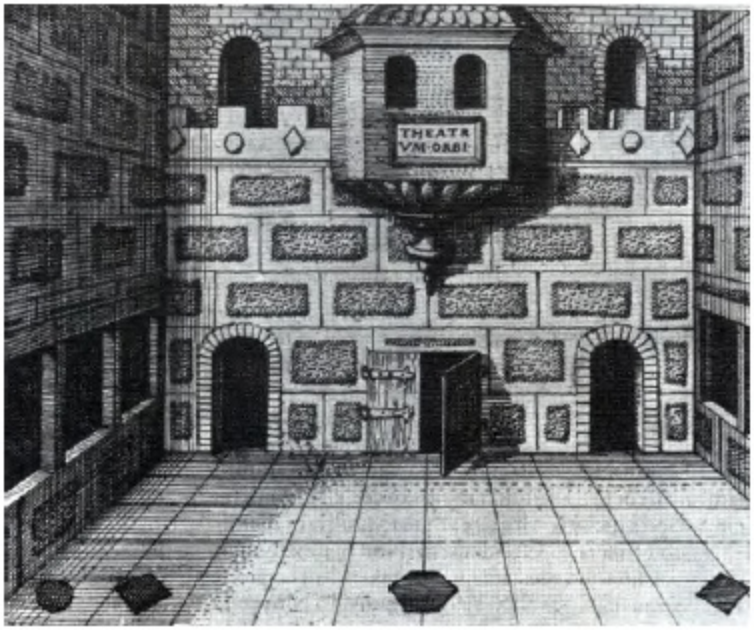


Palladio's Schematic of the Roman Theater

Note at the bottom of this diagram that the three entrances to the stage are marked by three small equilateral triangles, with the “royal doors” being in the center.

Fludd reproduces this arrangement of the stage and adds two more

entrances, based on designs of theaters he *saw*, in his treatise on the *Art of Memory*, making it clear that, in the Elizabethan and Jacobean modification of classical principles, the idea of a theater as Microcosmical Temple has now also come to be understood as encompassing also the Microcosm of *Memory*.



Robert Fludd's Stage from his Art of Memory

Note not only the three entrances on the lower stage, including the "royal doors," but also the two arched entrances on the smaller balcony stage above it, giving a total of *five* entrances, which in the hermetic doctrine of correspondences between microcosm and macrocosm, might symbolize the five senses of man. Note also the Latin inscription on the balcony projecting over the lower stage, *theatrum orbi*, or "theater of the globe," another indication of the idea of the theater as a microcosmical temple.

Yates states that this image is accompanied by a text which explicitly says "that it refers to a 'public theatre in which comedies are acted.'"[54] In other words, the inscription *theatrum orbi* on the balcony might be a clue that Fludd is referring, not to an imaginary theater, but to one in which plays were actually performed, to a "theater of the globe," or to Shakespeare's Globe Theater![55]

> In short—to put the matter in a bold and simple form—it is possible that Shakespeare throughout his life as a playwright may have had in his mind's eye when constructing his scenes, an arrangement of entrances, chamber, and terrace roughly as we see it on the stage wall in the Fludd engraving. In plays which he wrote for the pre-Globe theatres, this arrangement may already have been in his mind, because already in force in those theatres. The Globe, or so I believe, presented the arrangement in its perfected form, and all plays written for the Globe would be based upon it…. Demanding a new approach to problems of staging. And not only for questions of staging, for the exits and entrances and the movement of characters and plots, is the picture of this stage of incalculable value.[56]

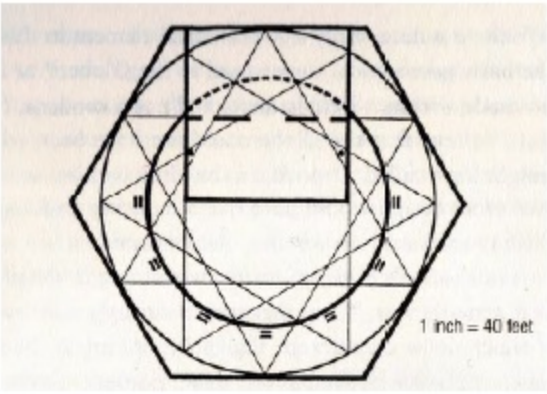
The reason for this re-attention to staging in Shakespeare's plays? If the theatre itself is a ritual temple, then the entrances and exits should have that ritual, liturgical character.

As a final component of this vast hermetic and magical context, Yates asks "What was the ground plan of the Globe?"[57] There is, she observes, but one piece of evidence:

> Hester Thrale, Dr. Johnson's friend, lived in the middle of the eighteenth century near the site of the Globe and she saw its foundations. Modern scholarship has tended to discredit Mrs. Thrale's evidence on the grounds that what she really saw were not the ruins of the Globe but those of some tenements which had been erected on its site. Mrs. Thrale was not confused by the tenements for she is quite explicit in her indications. Her words are as follows:
>
> "For a long time, then—or I thought it such—my fate was bound up with the old Globe Theatre, upon the Bankside, Southwark; the alley it had occupied having been purchased and thrown down by Mr. Thrale to make an opening before the windows of our dwelling house. When it lay desolate in a black heap of rubbish, my Mother, one day, in a joke, called it the ruins of Palmyra; and after that they laid it down in a grass plot… But there were really curious remains of the old Globe Playhouse, which *though hexagonal in form was round*

within.”[58]

The crucial point here, “modern scholarship” notwithstanding, is that tenements would not likely have been built to a hexagonal shape on the outside and a circular one on the inside. Taking Mrs. Thrale’s suggestion, and combining it with Vitruvius’ principles, Yates presents the following schematic as a suggestion of what the Globe Theatre may have looked like:



Yates' Suggested Plan of the Globe Theatre[59]

With this, she notes that “For the first time we can begin to envisage a theatre strong enough and subtle enough to contain (Shakespeare’s) vast Renaissance imagination.”[60] As a memory palace, it was constructed in such a way, with specific entrances and exits and physical space, to enable actors to remember their lines. But it was much more. It was, so to speak, the magical hardware to Shakespeare’s magical plays and poetry:

> The Globe Theatre was a magical theatre, a cosmic theatre, a religious theatre, an actors’ theatre, designed to give the fullest support to the voices and gestures of the players as they enacted the drama of the life of man within the Theatre of the World. These meanings might not have been apparent to all, but they would have been known to the initiated. His theatre would have been for Shakespeare the pattern of the universe, the idea of the Macrocosm, the world stage on which the Microcosm acted his parts. All the world’s a stage. The words are in a real sense the clue to the Globe Theatre. Many students of

> Shakespeare's plays have sensed in them the cosmic allusions, a liturgical element in this drama…. These intuitions can now be substantiated.[61]

Shakespeare's plays and the Globe Theatre in which they were performed, embodying as both do a "vast Renaissance" and hermetic "imagination," belong together in a comprehensive ritual operation,[62] an operation that might even be qualified as an alchemical transformation of human consciousness itself. Yates' suggested plan of the Globe Theatre

> draws near to the Vitruvian image of man within the square and the circle, that basic Renaissance image which Dee knew very well and popularized in his Preface (to Euclid's *Elements*), as a statement in symbolic geometry of man's relation to the cosmos, of man the Microcosm whose harmonious constitution relates him to the harmonies of the Macrocosm. That, in this suggested plan, the hexagonal outline enables the square stage to be combined with the circle is a simple and satisfying improvement on the plan of the classical theatre. Practical in providing a large stage rightly placed in relation to the circle of the auditorium; religious in providing a setting in terms of symbolic geometry of the great dramas of man's destiny which would be played in it.[63]

But what of the playwright himself? Are we to believe that an average man from Stratford-on-Avon, who could barely scrawl his own name, conjured the most exquisite poetry in the English language, with all of its own rich and *well-informed* hermetic and esoteric imagery? Or do the man and his plays conceal yet more hermetic mysteries and magic? We must now consider the magician himself, and the magic in his plays.

C. Edward De Vere, a.k.a. William Shakespeare, and the Plays

1. The Hermetic Elements of the Last Plays

An entrance into the problem of the authorship of the Shakespeare plays may be gained by a review of Frances Yates' remarks about the extensive Hermetic content of many of them, and in particular, of the last plays. This

content argues in and of itself that the author had to have been someone quite familiar with such esoteric doctrine, and hence, had to have been someone far more literate and informed than the individual from Stratford-on-Avon who usually, and almost illegibly, signed his name "William Shakspere." While Yates does not take up the authorship question in her books, what she outlines, when modern research is added to the mix, forms a powerful case that the seventeenth Earl of Oxford, Edward de Vere, was the probable author.[64]

Yates begins her important little book *Shakespeare's Last Plays* with a highly significant observation, an observation that returns us to one of the central characters in the "Hermetic Janus Age" of the late Renaissance and early Enlightenment: Giordano Bruno. Bruno, she reminds us, had as his overt and covert goal "the dissemination of a magical philosophy which should do away with all religious differences on a level of love and magic,"[65] in a kind of hermetic, magic-based ecumenism. In this, Bruno was really not fundamentally different than other similar undercurrents in the Renaissance obsession with magical systems, for the impetus could be found even in Pico della Mirandola (1463-1494), or Raimon Llull (1232-1315), centuries before, and certainly suffused the works of his contemporaries such as Tomasso Campanella (1568-1639), or near contemporaries, such as the great Venetian Franciscan esotericist, Francesco Zorzi (1466-1540). In this respect, Yates observes that Shakespeare was no different, and appeared to share these goals of a kind of hermetic ecumenism.[66]

This idea of a "hermetic ecumenism" is, for Yates, the real reason for Bruno's sojourn with the French and his subsequent journey to England in the company of the French ambassador, for such an agenda was very much part of the agenda of King Henri III's court, and as such, appears to have influenced "Shakespeare's idea of a French academy in *Love's Labour's Lost*."[67] We are here far from the atmosphere of Straford-on-Avon, and already into a rarefied atmosphere of the high politics of high culture.

Esoteric and hermetic themes thus *surrounded* Elizabethan England, and, Yates argues, actually *drove* its imperial agenda and imagery, from the constant cultivation of the image of the "Virgin Queen," carrying out the reform of the English Church, to the incorporation of "the legend of the

Trojan descent of the Tudors with the religious imperialism."[68]

The imagery is quite specific in Shakespeare's plays, and as many scholars and advocates of the Earl of Oxford's authorship have shown, there are very tight and explicit connections between the characters in the plays, and actual personages of the age. But Yates adds some insights of her own, pointing out that in addition to the influence of Bruno on reinforcing hermetic themes during his visit to Oxford (!), the great magus of *The Tempest*, Prospero, appears to have been modeled on the great native magus of the Elizabethan age, and royal court member Dr. John Dee.[69] Prospero, however, is also a composite figure, a figure not representing just Dee, or Bruno, but the other great continental magus, Henry Cornelius Agrippa, for the *method of magical working* both in Agrippa's *De occulta philosophia* (*Concerning the Occult Philosophy*), appears to be one and the same as that evidenced in *The Tempest*:

> Frank Kermode was a pioneer in pointing to Agrippa as a power behind Prospero's art in his introduction to *The Tempest* in the Arden edition, first published in 1954. Prospero as a magus, says Kermode, exercises a discipline of virtuous knowledge; his art is the achievement of 'an intellect pure and conjoined with the powers of the gods without which (and this is direct quotation by Kermode from Agrippa) we shall never happily ascend to the scrutiny of secret things, and to the power of wonderful workings'. In short, Prospero has learned that 'occult philosophy' which Agrippa taught and knows how to put it into practice. Moreover, like Agrippa, Shakespeare makes very clear in *The Tempest* how utterly different is the high intellectual and virtuous magic of the true magus from low and filthy witchcraft and sorcery.[70]

The essence of such magical working is the deep analogical correspondence that Renaissance magi believed they had found in the various discrete esoteric systems—Kabbalah, astrology, memory palaces, and "mathematical magic"—and which they were attempting to "reunite" in one comprehensive system of magical action in a new kind of hermetic ecumenism.

This specific understanding of "hermetic ecumenism" is very much one of

the driving influences behind the Anglican reform. In this respect, in *Henry VIII*, Shakespeare carefully and cleverly encodes this Anglican *via media magica* where Catholic Queen Katharine's dying words indicate she sees heaven:

> Saw you not, even now, a blessed troop
> Invite me to a banquet; whose bright faces
> Cast thousand beams upon me, like the sun?
> They promised me eternal happiness…[71]

And the archbishop of Canterbury, Thomas Cranmer, "is seized with the spirit of prophecy. It would seem," Yates concludes, "that, beyond all earthly jars, Shakespeare envisaged a union of the good."[72]

This "hermetic ecumenism" is, however, qualified by yet another theme near and dear to many Renaissance esotericists, and that is the tradition of "sacred Empire" opposed to "tyrannical papacy," an idea ultimately stemming from Byzantium (and for those willing to discern the even more ancient lines, the Pharaoh as the embodiment of divine order in the Egyptian schema), mediated to Elizabethan England via the influence of the Italian Renaissance. Yates notes in this respect the vast influence of *Foxe's Book of Martyrs* in the aftermath of the reign of Bloody Mary, where the book exercised a profound influence on the reinforcement of hermetic themes because it had been placed in many churches for people to read. Notes Yates:

> Its illustrations tell the story, not only of martyrs burning under Mary, but of Foxe's view of history as the age-long persecution of Emperors by Popes. His pictures show Emperors being oppressed by Papal tyranny, until that tyranny was finally thrown off by Henry VIII and kept at bay by his daughter, Elizabeth. Foxe's book reflects, and propagates, the whole theory of the Tudor reform of the Church as an imperial reform, the use of the sacred imperial or monarchical power to authorize reform of corruptions in the Church. He leads up to the Tudor imperial reform through the history of sacred empire, quoting Dante on this theme. Dante had appealed to the Emperor of his time

> to reform the Church. It is not generally realized that Tudor theologians, Bishop Jewell as well as Foxe, appealed to Dante in support of the Tudor imperial reform, thus introducing very wide and vast vistas of Dantesque universal order, as opposed to universal chaos, into their presentation of Tudor theology.[73]

Here, as elsewhere during the age, the ultimate influence is not only hermetic in the broad and general sense, but actually traceable to the *Hermetica* specifically, where Egypt is spoken of as the earthly kingdom directly imaging and magically incarnating the divine and celestial order:

> Do you not know, Asclepius, that Egypt is an image of heaven, or, to speak more exactly, in Egypt all the operations of the powers which rule and work in heaven have been transferred to earth below? Nay, it should rather be said that the whole Kosmos dwells in this our land as in its sanctuary.[74]

For the Egyptians, this hermetic viewpoint was not simply an assertion, is was *a program;* it was the analogical magic behind the positioning of temples and pyramids; it was the reason for the inclusion of mathematical and dimensional analogs of the human being, or of local celestial mechanics, in their structures, structures which in turn, by dint of their analogical construction, functioned as magical operators and operations in their own right. And the Pharaoh was the guarantor of this balance and harmony, because, unlike in many other cultures of the period, he himself was subject to the same laws of harmony without mediation from any other party.

This very Egyptian and hermetic theme, while not itself observed specifically by Yates, *does* operate in Shakespeare's plays, for as she observes, there are direct quotations from *Foxe's Book of Martyrs* found in *King John*, *Henry VI Part II*, and "above all, *Henry VIII*."[75] But it is in *King John* that the idea of the monarch holding his authority without any mediation—papal or otherwise—is driven home. In the beginning of Act V, King John:

> …is shown basely giving in to pressure and acknowledging that it is

> from the Pope that he holds his crown. The crown is the central object in the opening words of the scene between King John and the legate.
>
> *King John:* Thus have I yielded up into you hand The circle of my glory. (*Giving the crown*.)
>
> *Pandulph:* Take again (*Giving back the crown*.) From this my hand, as holding of the pope, Your sovereign greatness and authority.
>
> This scene would immediately relate, for an Elizabethan audience, to the propaganda which they saw all around them, the theme of the crown, which should be held direct from God, is humiliated by indirect transmission through the Pope.[76]

Here, as Yates notes, and as we shall explore more fully in the next chapter, Shakespeare's art mirrors the hermetic *politics* of the age and the understanding that politics—hermetically construed—was about restoring the "divine" order, free of papal intermediation.

Here, *Henry VIII* and *The Winter's Tale* are, in Yates' estimation, plays that were deliberately written also with the backdrop of the marriage of Princess Elizabeth Stuart—King James I's daughter—to Friedrich von Wittelsbach V, the Prince-Elector of the Palatinate, in mind, for the latter play was performed for the Prince and Princess as part of their wedding festivities in 1612,[77] and the court pageantry so faithfully recounted in *Henry VIII* is an allusion to that for the royal wedding of Elizabeth and Friedrich.[78] While we must reserve our exploration of this wedding between the Stuarts and von Wittelsbachs until the next chapter, it is essential at this juncture to understand that the arranged marriage was deliberately planned and understood by parties both in England and on the continent as a "hermetic wedding," designed to ritualize hermetic themes and usher in a New Age of religious tolerance on the continent through the same sort of hermetic ecumenism advocated by Bruno and others. Politics, in other words, was being viewed as a proper field of magical operation.

In *The Winter's Tale*, performed for the Elector Palatine, Prince Friedrich, and Princess Elizabeth, one encounters yet another *very* hermetic theme, one borrowed *directly* from the *Hermetica*. In Act V, Scene 3, one has a bizarre

scene.

> Hermione is believed by her husband to have died long ago. Paulina says that she has a statue of her which is a remarkable likeness. She shows this supposed statue to the King and the assembled court… Paulina claims that she can, if the King wills it, make the statue 'move, indeed, descend, and take you by the hand.' But then, she adds, 'you'll think… I am assisted by wicked powers.' The King urges her to try her art. Paulina command all to stand still, but those who think she is about unlawful business, let them depart. 'Proceed," commands the King. 'No foot shall stir.' Thus authorized to do magic which some may think unlawful, Paulina orders music to sound, and adjures the supposed statue to descend. The statue comes to life, being, of course, really the living Hermione.[79]

Here it is best to cite Yates directly, for once again, one is not dealing with a Shakespearean use of generalized Hermetic magical memes, but rather, with a *direct and palpable influence of the Hermetica's text itself:*

> As is now well known, the writings attributed to the supposed 'Hermes Trismegistus' had an immense influence in the Renaissance and were associated with Neoplatonism as the Hermetic core of that movement. Of the writings supposedly by Hermes Trismegistus, some teach a vaguely pious 'religion of the world' but some are overtly magical, particularly the *Asclepius*, the dialogue in which Hermes describes the religious magic through which the ancient Egyptian priests were supposed to infuse life into the statues of their gods, by various rites and practices, including musical accompaniment. Many Renaissance admirers of Hermes as a religious philosopher excluded the *Asclepius* from the Hermetic canon because of disapproval of the magic. But an all-out Hermetist, such as Giordano Bruno, includes the magic of the *Asclepius* as a basic part of his message, the announcement **of a coming magical-religious reform** in which the world will return to a lost better state. Bruno's preaching of this magical-religious mission, in his Italian dialogues published in

> England, is full of echoes of the god-making passage in the *Asclepius*, interpreted as a profound understanding of nature, and of the divine in nature.
>
> It seems obvious, though I do not think that this has even been pointed out, that Shakespeare is alluding, in the scene of Paulina and the statue, to the famous god-making passage in the *Asclepius*…. **Let us rest content, for the moment, with the probability that Shakespeare knew the god-making passage in the *Asclepius* and regarded it as in some way profoundly important. The bringing to life of Hermione is in fact the core of the message of the play, the return to life of a lost and banished goodness and virtue.**[80]

I have highlighted passages in the previous quotation to illustrate what, perhaps, may have been the hidden message of the play, performed as it was for Prince Friedrich and Princess Elizabeth as a part of their wedding festivities, namely, that theirs was a hermetic covert mission to restore something, and that something was an essentially "magical-religious reform" able to unify Protestantism and Catholicism in a kind of hermetic *via media*. One might go so far as to say it was an attempt to restore a fundamentally Egyptian order in Europe. But we're getting ahead of ourselves, and must wait to explore this component in the next chapter.

This scene from *The Winter's Tale* may thus function not only as a metaphorical expression "of one of the deepest currents of (the) Renaissance magical philosophy of nature,"[81] but also as a metaphor for the recovery of a lost social order, based upon the recovery of lost knowledge, a metaphor of the recovery of the Metaphor, so to speak, as a method of social and political magical operation.

Another of the last plays drives the influence of hermeticism home with even more force. *Cymbeline*, besides being set in ancient Britain, an act conjuring all sorts of "Arthurian images of chivalry and magic" in and off itself, also appears to be yet another of those plays evidencing extraordinarily detailed familiarity with the esoteric literature of the age. Not only are there "moments of revelation interpreted by the soothsayer who bears the significant name of 'Philarmonus,'"[82] but there is also a cave wherein the heroine of the play, Imogen, discovers a woodsman, Belarius and his two

sons, and exploring the cave, discover Fidele, whose beauty so impresses the party that they leave him to eat, and the play ultimately ends with a "happy ending" of peace between Britain and Rome(note again, the political implication), after a chivalric magic is restored.

Like the scene of Paulina and the statue from *The Winter's Tale*, it is a bizarre, almost unnecessary scene, but only if one is not paying attention to the hermetic magic and imagery at work, for the imagery invokes not only the well-known allegory of Plato's cave and the emergence from the cave to contemplate the universal forms directly, but something else may have been in play as well:

> There is some further hidden, or esoteric, meaning in the cave which makes one wonder whether Rosicrucian symbolism, or something like it, might already have been current before the actual publication of the Rosicrucian manifestoes. The central symbol of the *Fama*[83] is the vault or cave in which something long lost is found, the tomb of Christian Rosencreutz (sic) which was accidentally discovered in a vault (according to the fiction recounted in the *Fama*) and the opening of which was the signal for the revival of th Rosicrusian Order.[84]

Imogen's deep and almost death-like sleep in *Cymbeline*, and her resuscitation, could thus be understood as the play's embodiment of the ritual of initiation with a ritualized death (Imogen's deep sleep) and resurrection to enlightenment (her awakening).[85]

As indicated, *Cymbeline* ends with the establishment of a British-Roman peace, a political message of "hermetic ecumenism" that could hardly have been missed in the England of King James I, with its lingering Elizabethan influences, and it is this "hermetic ecumenism" that forms a key, not only to the interpretation of the play itself, but also to the broader influences at work in much of the Shakespearean corpus, and in the politics of the age:

> In that anxious time, James I of Great Britain had a tremendous reputation in Europe. He was believed to represent the Elizabethan tradition of opposition to Spanish-Hapsburg ambition and to the more repressive aspects of Counter Reformation. Not only Protestant

> Europe looked towards James as a beacon of hope, but also liberal Catholics. He seemed to support Paolo Sarpi and the Venetian stand against papal aggression.[86]

This hermetic ecumenism, in Shakespeare's hands, represents that blend of the Renaissance idea that the *Hermetica* indeed represents an ancient magical-religious philosophy based on nature itself and not revelation; it is a kind of *prisca theologia* that mixes the magical core of the Renaissance, with all its Kabbalism, hermeticism, memory palaces, Neoplatonism, and dreams of a harmonious and peaceful solution to the religious-political crisis of the age, with that of the Tudor reform.[87]

This influence, Yates believes, may have been directly mediated by none other than Giordano Bruno himself, and her words, and their deep and broad context in the age, should be considered in breadth:

> To treat of magic, or the magical atmosphere, in Shakespeare one ought to include all the plays, for such an atmosphere is certainly present in his earlier periods. In the Last Plays this atmosphere becomes very strong indeed and, moreover, it becomes more clearly associated with the great traditions of Renaissance magic—magic as an intellectual system of the universe, foreshadowing science, magic as a moral and reforming movement, magic as the instrument for uniting opposing religious opinions in a general movement of Hermetic reform. All these aspects were present in Giordano Bruno's missionary enterprises, in his new system of the universe, in his Hermetic religion of love and magic which he preached throughout Europe, and particularly in England from 1582 to 1585, Shakespeare's formative years. The influence of Bruno is, I believe, to be felt in *Love's Labour's Lost* in which four members of a 'French Academy' (Bruno came to England with a politico-religious message from the French King) are drawn together, probably echoing the efforts of Baïf's Academy of Poetry and Music to draw together Catholics and Huguenots **through the incantatory influences of poetry and music**.[88]

Poetry and music, that is to say, the *arts*, have in this world view themselves the character of magical operations, and as far as Yates is concerned, this is worldview is faithfully represented in the last plays. As we have also shown, Yates believes that this world view is represented faithfully even in the very design of the Globe Theatre itself. But as we shall see, this magical atmosphere, this idea of *the play itself* as a kind of ritual magical operation, is perhaps nowhere as thoroughly recapitulated as in the play *The Merchant of Venice*. Before we can consider that play in detail, however, we must briefly review the complex case that has been made of the authorship of the plays from the hand of the seventeenth Earl of Oxford, Edward de Vere.

2. A Brief Review of the Case of the Authorship of Shakespeare's Plays by the Earl of Oxford, and its Importance

a. A Few Problems with the Stratford-on-Avon William Shakspere

The first set of problems to confront anyone examining the question of the authorship of the Shakespeare plays is the man from Stratford-on-Avon himself. While *many* books have been written concerning this question, and advocating Edward de Vere (or others!) as the author, perhaps the best and most succinct compendium of all this scholarship is Mike A'Dair's *Four Essays on the Shakespeare Authorship Question*, which will be followed closely here.

A'Dair notes that the plays themselves stand in stark contrast to the Stratford-on-Avon William Shakspere, in that the latter is barely literate, there is *no* mention of his supposed plays in his will (!), and that, in addition to displaying a consistently aristocratic viewpoint, the plays also display a *firsthand* knowledge both of Italy and France, and the customs of those nations.[89] Additionally, in the lawsuit of Thomasina Ostler, there is yet another problem. Being the widow of the dead actor William Ostler, Thomasina Ostler was "presumably knowledgable about the inner workings of the King's Men" acting troupe and of "the Globe Theatre." In a lawsuit, Mrs. Ostler claimed that "William Shakespeare was a 'dead *gentleman*' in 1615."[90] The use of the word "gentleman" is here significant, for this had a certain connotation in the England of that time, indicating both an aristocratic background as well as a learned education. The problem here is the *date*, 1615, for the Stratford-on-Avon Shakspere died in April, 1616. As A'Dair

quips, “Was Mrs. Ostler misinformed, or are we?”[91]

This issue of education forms a large and considerable problem for the Stratford-on-Avon Shakspere authorship mythology, for the author of the plays themselves:

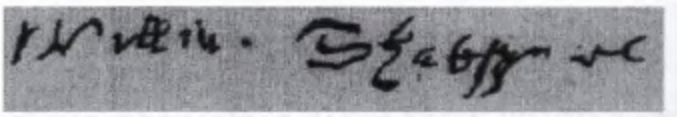
> had a very thorough and detailed familiarity with classical Greek and Latin literature, drama and poetry, as well. As with French, Italian, and Spanish languages and literature. He was well versed in the law, medicine, natural history, flora and fauna of England, English history, Roman, Greek and European history, the Bible, military arts, naval terminology, as well as the sports and pastimes of the upper classes, such as falconry, archery, chivalrous tournaments, sword fighting and fencing. The author was superbly educated and informed, one of the best educated men in the world at that time, and at any time. So how could the Stratford man, who according to tradition left the King’s New School in Stratford at age thirteen and who did not attend either Oxford or Cambridge or any school in England or in Europe that we know of, have attained such a superb education?[92]

The answer is as obvious as the rhetorical question, and is a definite, if not resounding, “No.”

There are other “telling omissions” concerning the Stratford-on-Avon Shakspere, one of which was the complete lack of *any* public festivities upon his death.[93] In an England which at that time revered its artists and which paid tribute to them by elaborate public festivities on their deaths, this lack is rather telling in and of itself. Penultimately—and this is but an all-too-brief review of A’Dair’s compilations of negative arguments—there is the curious fact that many of Shakespeare’s plays were originally published anonymously,[94] a fact which tends to reinforce the view advanced by Yates that the plays were politically sensitive, and composed by “an insider.”

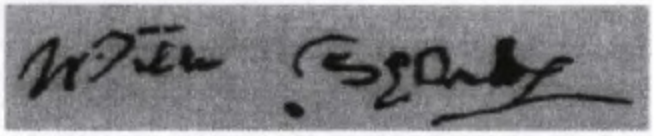
Finally, there is the curious matter of the *signatures* of the Stratford-on-Avon Shakspere, signatures which are in themselves of little comfort to the Stratford-on-Avon mythology, for they are the barely legible scrawl of a man who is just barely literate, and not those of “a dead *gentleman*” nor of a well-

educated author. Here, in fact, is the signature of the Stratford-on-Avon Shakspere as it appears on his will:



William Shakspere of Stratford-on-Avon's Signature on his Last Will and Testament[95]

And here is the signature from a 1612 legal Affadavit:



William Shakspere Signature from the 1612 Belott-Mountjoy Affadavit[96]

The positive arguments for Edward de Vere's authorship of the Shakespeare corpus, when compared against this backdrop, become almost supremely compelling.

b. A Brief Review of the Facts Favoring Authorship by Edward de Vere, 17th Earl of Oxford

It was the famous American actor, director, screenplay author, and producer Orson Welles who stated "I think Oxford wrote Shakespeare. If you don't agree, there are some awfully funny coincidences to explain away."[97] Edward de Vere (1550-1604), seventeenth Earl of Oxford, certainly possessed the aristocratic outlook that virtually suffuses all of Shakespeare's plays.[98] Raised as a royal ward in the home of one of Queen Elizabeth I's principal advisors, Sir William Cecil, de Vere received one of the best educations that Elizabethan England's aristocracy could provide, an education entirely consonant to that displayed in the plays.[99] In his maturity, de Vere furthermore was a member of the Queen's court, and as such thus possessed the familiarity with court politics and protocols also evident in the plays.[100] Additionally, unlike the Stratford-on-Avon Shakspere, de Vere had

obtained some fame as a poet as a young man,[101] and was the probable "ghost translator" of Golding's translation of Ovid's *Metamorphoses,* that Roman classical poet who was the favorite of the Renaissance hermeticists.[102]

The hypothesis of the authorship by the Earl of Oxford also resolves, rather neatly, some pressing academic problems that surround both the chronology of the plays' composition, for by pushing the dates of Shakespeare's career to a period coterminous with de Vere's maturity, from 1574-1604,

> the early comedies with their high spirits and polished courtly wit seem to fit more naturally in the first decade of writing than they do if they are placed in the 1588-1594 time period, when Elizabeth was approaching sixty years old, when several attempts were made upon her life and when a possible war of succession loomed.
>
> Under the Oxfordian theory of authorship, the "dotage" plays —*Timon of Athens, Cymbeline, Pericles* and others—can now be placed early in the Bard's career and be seen as apprentice pieces.[103]

In addition to these, considerations, there are also indicators of codes and hermetic usages in the Shakespearean corpus that must also be reviewed.

(1) Codes and a Hermetic Influence

One of the most common codes in the Shakespearean corpus is the repeated use of the words "ever" and "never," both anagrams of "de Vere." Consider, A'Dair says, the second quatrain of Shakespeare's 76th Sonnet:

> Why write I still all one, ever the same,
> And keep invention in a noted weed,
> That every word doth almost tell my name,
> Showing their birth, and where they did proceed?

Comments A'Dair:

> We want to take the line literally, but, if we accept that the author's

name was Will, or William, or Shakespeare, William Shakespeare, the line makes no sense. But when we understand that de Vere is the author, then we see that the line is a very deft pun:

"That every word doth almost tell my name."[104] Or consider the lines from Act V, Scene 3, of *All's Well that Ends Well*:

"If she, my liege, can make me know this clearly,
"I'll love her dearly, ever, ever dearly."

The repetition of "ever" seems vacuous, a rare trait in Shakespeare's writing. Also we may note that the "ever, ever" are surrounded in the sentence by "dearly" and "dearly"; more vacuity, until we recognize that the word "earl" is concealed in "dearly." So either the line is the apotheosis of vacuity, a line which Colley Cibber might have written and crossed out, or, it is a quadrupal signature, the Earl, E. Vere; E. Vere, the earl.[105]

Such considerations may seem too subtle, or perhaps, too contrived, until one considers the dedication to the Sonnets that appeared in the 1609 edition:

TO.THE.ONLIE.BEGETTER.OF.THESE.INSUING.SONNETS.

Mr.W.H.ALL.HAPPINESSE.
AND.THAT.ETERNITE.
PROMISED.BY.
OUR.EVER-LIVING.POET.
WISHETH.
THE.WELL-WISHING.
ADVENTURER.IN.
SETTING.
FORTH.
T.T.

In order to appreciate the full significance of this dedication as a code, A'Dair must be cited fully:

> In 1997, the English mathematician and scholar John Rollett published an essay in which he offered a solution to the riddle of the dedication. Taking for granted that Edward de Vere often used the common words ever=E.Vere=Edward de Vere, and recognizing that the period after each of the words in the dedication presumably means something, Rollett observed that the dedication is physically structured in three inverted pyramids and that there are six lines in the first pyramid, two lines in the second and four lines in the third pyramid.
>
> He further noted that Edward de Vere has six letters in his first name, two in his middle name (the "de) and four in his last name, Vere. He then guessed that the periods after each word in the dedication indicated that the reader is to count the words and that the triple pyramidal structure of the dedication means that the reader is to count every sixth, second, and fourth, word.
>
> Rollett found that doing so yields the message "These sonnets all by ever."[106]

The use of such sophisticated codes may be seen as yet another hermetic influence at work, for the rise of modern cryptography is intimately connected to Medieval and Renaissance hermeticism, with its memory wheels, which often also functioned as encoding and decoding devices. Codes, and cryptography, in other words, would not have been unfamiliar to anyone educated and familiar with hermeticism, as was de Vere.

The hermetic outlook is reflected in yet another Shakespearean usage, one which is paralleled exactly in de Vere. This concerns his use of the biblical passage "I AM THAT I AM" from Exodus 3:13-14. In Sonnet 121, Shakespeare uses this phrase, rather boldly for the time, to refer to himself!

> T'is better to be vile than vile esteemed
> When not to be receives reproach of being,
> And the just pleasure lost, which is so deemed
> Not by our feeling, but by others' seeming.
> For why should others' false adulterate eyes

Give salutation to my sportive blood?
Or on my frailties why are frailer spies
Which in their wills count bad what I think good?
No, *I am that I am*, and they that level
At my abuses reckon up their own;
I may be straight though they themselves be bevel,
By their rank thoughts my deeds must not be shown.
Unless this general evil they maintain:
All men are bad and in their badness reign.

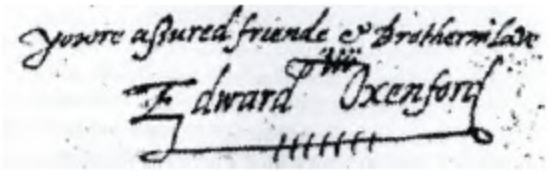
Comments A'Dair:

> Very few men quote God at any time, but even fewer will talk about themselves in the same words that God has used to talk about Himself. Especially in a time when faith in God and the fear of God were strong, it is quite rare, it is almost unique, because it implies that the writer equates himself with God.
>
> Edward de Vere used the same phrase in a letter he wrote to William Burghley[107] in 1584. Burghley had been using de Vere's servants to spy on him, and de Vere wrote him a note to ask him to stop the vile practice. "I serve Her Majesty, and I am that I am, and by alliance near your Lordship, but free, and scorn to be offered that injury to think I am so weak of government as to be ruled by servants, and not able to govern myself."
>
> So Edward de Vere and William Shakespeare both used a well-known Biblical phrase, but they used it in a rare way—not in conjunction with religious or devotional matters, but in a secular context. In each instance, they used to defend themselves.[108]

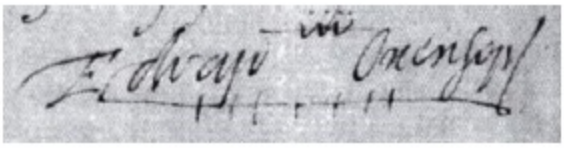
Such uses recall Giordano Bruno's complaint that Yahweh behaved more like men, and not a supreme deity, and indeed, such uses recall the underlying impulse of hermeticism generally, which viewed mankind as the microcosm, a divine-like being.

(2) De Vere's Ancestry and Ambiguous Parentage

Such hermetic influences become even more blatant when one considers de Vere's ancestry, and his parentage, a parentage that, according to the official story, was from his father John de Vere and Margery Golding Vere, countess of Oxford.[109] However, according to most scholars of the de Vere authorship hypothesis, there is a much larger, and "hermetically sealed" political history involved, one hinted at by the fact that de Vere was raised by Sir William Cecil, Baron Burghley, in the latter's capacity of being responsible for all *royal wards*. Indeed, de Vere received, in this capacity, an enormous annuity of £1,000, a huge sum for the day. The question is, why? A moment's thought will reveal the potential significance of these facts, for it would place the seventeenth Earl of Oxford not only among the English aristocracy, but even higher than that, as a real, though very hidden, member of the English royalty, a potential given even more significance by the *consistent* manner in which de Vere always signed his name:



Edward de Vere's Signature from a Letter to Sir William Cecil, March 22, 1602



Edward de Vere's Signature from 1569[110]

Edward de Vere, 17th Earl of Oxford, 1550-1604

These types of signatures appear in no less than thirty three letters (!) during the period from 1569 to 1603,[111] and it is the consistency and unusual symbolism that they all contain that has led many to suspect that here, as elsewhere, de Vere was encoding politically sensitive secrets and a whole hidden history:

> There is a coronet above the name, with four dots above the coronet. Below the name, the initial letter "E", the first letter of Edward, is tied with a long flourish to the closing letter "d", the last letter of Oxford or Oxenford, as he usually signed his name. Exactly and always, seven vertical slashes run through the flourish. Because of the coronet above the name, the signature is called the Crown Signature.
>
> What does it mean? The four dots above the crown signify stars, because the star was a symbol of the Vere family. There are four because de Vere was the Fourth Baron of Bulbec. These seven slashes in the flourish below signify that he was the seventh of something or other. But of what?
>
> Could the signature be telling us that he was, or could have been, or should have been, Edward VII, king of England? That he was Elizabeth's son?
>
> On the face of it, this is an outlandish suggestion, a suggestion that moves the authorship controversy out of the realm of serious scholarship and into the nut house. But, for the moment, let's consider

> the benefits of accepting such a theory. It would answer at a stroke nearly all of the enigmas about de Vere… It would explain why de Vere happened to receive such a superb education, why he was not allowed to serve militarily…, and why he took to signing his letters with the mysterious Crown Signature. It would explain why he stopped using the Crown Signature directly after Elizabeth was interred and her reign was officially over: he no longer had any chance of becoming king.
>
> It would explain the £1000 "no strings" annuity and why he was forgiven for failing to serve his country during a national crisis. It would explain why he was put into the Tower for fathering a bastard. He was doing more than fornicating, more even than exciting the jealousies of a supremely jealous monarch. He would have been pitching a bastard into the succession.[112]

A'Dair points out, in support of this thesis (and he is not alone), that:

1) de Vere consistently attempted to enter military service from 1569 to 1574, and was repeatedly refused by Queen Elizabeth herself,[113]
2) de Vere's first cousin and the fourth Duke of Norfolk, Thomas Howard, was arrested and imprisoned for attempting to wed Mary, Queen of Scots, overthrow Elizabeth, and place Mary on the throne. De Vere actually conspired to liberate Howard and convey him by ship to France, a plot that was exposed, and yet, de Vere was never punished by Queen Elizabeth;[114]
3) Yet, when de Vere fathered a son from Anne Vavasor, "Gentlewoman of the Queen's Bedchamber," Elizabeth "flew into a rage and put mother, son, and father in the Tower," where de Vere remained for two months, and then, upon his release, was banished for two years from the court,[115] raising the question of why Elizabeth should so sharply punish *this* action, when the far more treasonous actions of his conspiracy to free Thomas Howard went unpunished;
4) Finally, we have noted the £1000 annuity, which came *from Elizabeth herself*, who, as A'Dair notes, was "extremely parsimonious", and

> who gave her own spymaster, Sir Francis Walsingham, an annual budget only twice that of de Vere's annuity! Additionally, this annuity lasted de Vere's entire life, and was even *renewed* by King James I, and both monarchs confirmed that the annuity was for de Vere's use, free from any explanation or justification on his part what he did with it.[116]

All of this "suggests that Edward de Vere had a special relationship with Queen Elizabeth. This relationship, apparently, lasted all his adult life and permitted him to act, on some occasions, as if he were the social equal of the Queen. The perquisites of the relationship were only revoked once,"[117] and that was during the affair when he sired an illegitimate son.

So why all the secrecy? Why was de Vere raised by Sir William Cecil as a Royal Ward? All the evidence points to the probability that de Vere was son to his father, John, sixteenth Earl of Oxford, and Queen Elizabeth.[118] The roots of the secrecy grow much deeper when one factors in the fact that de Vere and Queen Elizabeth were also at one time also apparently romantically intimate, and that they may have conceived yet another illegitimate bastard of their Oedipal trysts, the Earl of Southampton, Henry Wriothesley.

With the mention of the Earl of Southampton, we are in the presence of one of those links that now begin to return us full circle to the theme of hermetic politics, for on the day that Edward de Vere died, June 24, 1604, the Earl was arrested, and all his papers seized, and questioned by King James' government for his involvement in a possible plot to restore a Catholic monarchy. He was cleared, however, and released the next day. We know of the arrest of the Earl because it was mentioned "in the papers of both the French and the Venetian ambassadors."[119]

With this we must look more closely at Vere's family ancestry, and his own Venetian connection before we turn to that possibly most hermetic of all his plays, *The Merchant of Venice*.

3. Edward De Vere, The Templar-Venetian Connection, and The "Provocative Merchant of Venice"

a. Some Necessary Background

The de Vere family came to England in the aftermath of William the Conqueror's triumph at the battle of Hastings in 1066, when William awarded Aubrey de Vere several estates in the country.[120] However, the de Vere family may subsequently play a rather different role, a hint of which appears in the Victorian historian Macaulay, who noted in the nineteenth century not only that Edward de Vere himself "won himself an honorable place among the early masters of English poetry" but that his ancestors had brought the family "honor in the fields of Hastings, *Jerusalem*," and several other battles.[121] The mention of Jerusalem implies involvement of the de Vere family with one of the two military orders famous for their crusading in the Holy Land, the Hospitallers, and the Templars.

The possible Templar connection to the de Vere family is not mere conjecture, however, for in Addison's *History of the Kinghts Templars* one finds this passage that indicates a tenuous connection:

> Geoffrey de Magnaville, earl of Essex, to whose memory the above monument appears to have been erected, was one of the most violent of those "barons bold" who desolated England so fearfully during the reign of king Stephen. He was the son of that famous soldier, Geoffrey de Magnaville, who fought so valiantly at the battle of Hastings, and was endowed by the conqueror with one hundred and eighteen lordships in England. From his father William de Magnaville, and his mother Magaret, daughter and heiress of the great Eudo Dapifer, Sir Geoffrey inherited an immense estate in England and in Normandy. On the accession of king Stephen to the throne, he was made constable of the Tower, and created earl of Essex, and was sent by the king to the Isle of Ely to put down a rebellion which had been excited there by Baldwin de Rivers, and Nigel bishop of Ely.
>
> In A.D. 1136, he founded the great abbey of Walden in Essex, which was consecrated by the bishops of London, Ely, and Norwich, in the presence of Sir Geoffrey, the lady Roisia his wife, and all his principal tenants. For some time after the commencment of the war between Stephen and the empress Matilda for the succession to the throne, he remained faithful to the former, but after the fatal result of the bloody battle of Lincoln, in which king Stephen was taken

> prisoner, he, in common with most of the other barons, adhered to the party of Matilda; and that princess, fully sensible of his great power and commanding influence, left no means untried to attach him permanently to her interests. She confirmed him in his post of constable of the Tower; granted him the hereditary shrievalties of several counties, together with large estates and possessions both in England and in Normandy, and invested him with numerous and important privileges. On the flight of the empress, however, and the discomfiture of her party, king Stephen was released from prison, and an apparent reconciliation took place between him and his powerful vassal the earl of Essex, but shortly afterward the king ventured upon the bold step of seizing and imprisoning the earl and his father-in-law, Aubrey de Vere, whilst they were unsuspectingly attending the court at Saint Alban's.
>
> The earl of Essex was compelled to surrender the Tower of London, and several of his strong castles, as the price of his freedom; but he was no sooner at liberty, than he collected together his vassals and adherents, and raised the standard of rebellion. He was joined by crowds of freebooters and needy adventurers, and soon found himself at the head of a powerful army. He laid waste the royal domains, pillaged the king's servants, and subsisted his followers upon plunder. He took and sacked the town of Cambridge, laid waste the surrounding country, and stormed several royal castles. He was afterwards compelled to retreat for a brief period into the fens before a superior force led against him by king Stephen in person.[122]

Sir Geoffrey rampaged throughout the countryside, investing and plundering not only manors but churches, a fact for which he was excommunicated. The earl, contrite and laid low after a mortal wound,

> bitterly repented of his evil deeds, and sought, but in vain, for ecclesiastical assistance. At last some Knights Templars came to him, and finding him humble and contrite, praying earnestly to God, and making what satisfaction he could for his past offences, they put on

> him the habit of their religion marked with the red cross. After he had expired, they carried the dead body with them to the Old Temple at London; but as the earl had died excommunicated, they durst not give him christian burial in consecrated ground, and they accordingly soldered him up in lead, and hung him on a crooked tree in their orchard. Some years afterwards, through the exertions and at the expense of William, whom the earl had made prior of Walden Abbey, his absolution was obtained from pope Alexander the Third, so that his body was permitted to be received amongst Christians, and the divine offices to be celebrated for him. The prior accordingly endeavoured to take down the corpse and carry it to Walden; but the Templars, being informed of his design, buried it in their own cemetery at the New Temple, in the portico before the western door of the church.[123]

Why is all this significant? Because the earl of Essex's father-in-law was Aubrey de Vere, by dint of his marriage to Roisia de Vere, his daughter.[124] In the context of Macaulay's remarks, it would appear the de Vere family had some close relationship with the Templars, an influence that may have been exercised to secure Sir Geoffrey a burial in the consecrated ground of a Templar cemetery.

In any case, by the time of the seventeenth Earl of Oxford, there is yet another possible link to the order, via its traditional ally, Venice. In 1575, Edward de Vere undertook his second overseas journey, travel which eventually led him to the Italian Renaissance city-states, where he made Venice his headquarters. The journey was financed by Baptista Spinola, "a Marrano Jew living in London, who loaned de Vere money through his business representative in Venice,"[125] a fact reflected in the plays, as the name of Kate's father in *The Taming of the Shrew* is Baptista Minola, and in *Much Ado About Nothing*, "one of the central characters is named Benedict Spinole."[126]

The Merchant of Venice contains another direct reference to a fact of de Vere's life, and this is in the main plotline itself. Antonio, it will be recalled, obtained a loan of 3000 ducats from Shylock, against the expectation of a successful return of profit from voyages that Antonio has subsidized. In 1578,

de Vere, through an agent named Michael Lok, backed the Frobisher voyage to the New World for £3000, a voyage which was not successful.

b. The Play Itself

All of this invites a new look at what is arguably one of Shakespeare's most deeply hermetic plays, *The Merchant of Venice* itself. Here, again, Dame Frances Yates affords our entry into the topic.

> In his usual way, Shakespeare was using for his story existing materials. The tale about the Jewish usurer who demanded his pound of flesh was well known; the actual form of it which Shakespeare used he derived from an Italian version of it, printed in 1558, which he followed closely. With this second-had material, Shakespeare combined an equally well-worn story of three caskets, one of which contained something of great value. From these hackneyed anecdotes, Shakespeare produced his work of astonishing genius, containing some of the most exquisite poetry he ever wrote.[127]

While Yates nowhere goes into any examination of the de Vere authorship hypothesis, it is worth noting again that such close familiarity with French and Italian sources is much more in keeping with de Vere's actual close contact with Venetian Jews and Italian business practices than it is with the Stratford-on-Avon William Shakspere.

Like all interpreters of the play, Yates concentrates on the trial scene between Shylock, Antonio, and Portia in the presence of the Venetian Doge and his court:

> The central scene is the trial scene in which Shylock demands his pound of flesh, but is confuted by the beautiful Portia, disguised as a lawyer. In her unforgettable sermon, Portia pleads that Justice be tempered with Mercy:
>
> "The quality of mercy is not strain'd,
>
> It droppeth as the gentle rain from heaven

Upon the place beneath…

It is an attribute of God himself;

And earthly power doth then show likest God's

When mercy seasons justice: therefore Jew,

Though justice be thy plea, consider this,

That in the course of justice, none of us

Should see salvation: we do pray for mercy."

These words have been interpreted as an allegory of the Law, of the rigorous Jewish Law of the Old Testament superseded by the New

Testament Law of Love. The last act of the play is seen as the solution of the confrontation between Shylock and Portia in the trial scene. Jessica and Lorenzo, the Old Law and the New, are united in love and they talk of music, 'Shakespeare's recurrent symbol of harmony.' This is very interesting but it leaves out Francesco Giorgi,[128] the Cabalist Friar of Venice who must surely have been in the minds of Jews and Christians in Shakespeare's play.

A recent commentary on the play by Daniel Banes, published in 1975-6, is written with full knowledge of Giorgi's *De harmonia mundi*[129] and other Cabalist writings. Banes is convinced that *The Merchant of Venice* is very strongly influenced by Giorgi's work, which he suggests that Shakespeare could have known in the French translation.[130]

Once again, Yates, by ignoring the de Vere authorship hypothesis (a hypothesis that was already being argued in her day) ignores a significant clue, for rather than assuming that a barely literate William Shakspere from Stratford-on-Avon, a man who could barely scrawl his own name, somehow managed to acquire a treatise of high Kabbalistic philosophy and magic of the foremost Venetian exponent of hermeticism in his day (and in French translation at that), the assumption of de Vere doing so does not stretch the imagination. As noted, there are detailed parallels between the plot of the play and de Vere's own life, there is a Venetian connection of a money-lending Jew besides, and finally, de Vere, as we have seen, was thoroughly

familiar with Hermetic philosophy and its magical themes, and headquartered himself in the Venetian *Serenissima Republica* during his second journey to Italy!

These facts become crucial to evaluating *Yates'* evaluation of Banes' examination of the play, for this is what she says:

> Banes' argument contains many valuable insights but unfortunately he weakens his strong case (or so it seems to me) by seeking to equate the characters in the play with the Sephiroth of Cabala. He gives throughout his commentary diagrams illustrating the interactions between the characters and ends by finding these remarkably summarized and completed by the diagram of the Sphirothic Tree in which the Sephiroth are diagrammatically interrelated. Banes completes the Sephirothic Tree by adding the names of characters in *The Merchant of Venice* to the names of the Sephiroth. This is a somewhat high-handed procedure but it does lead Banes into some interesting suggestions.[131]

All of this is very interesting, if not confusing, for what is the Sephirothic Tree, and what has it to do with Zorzi, Kabbalah, and the play? And more importantly, how does the view of Edward de Vere as the author of the play, and not the William Shakspere of Stratford-on-Avon, affect—if at all—Yates evaluation of Banes' analysis as "high-handed"?

One answer is immediately implicated when one considers de Vere as the author, for as has been seen, de Vere *was thoroughly capable placing detailed codes in his works*, and thus, would certainly be capable of producing a play whose characters conformed, in a detailed fashion, to the Kabbalistic Sephirothic Tree. In this respect, it may not be Banes' interpretation that is "high-handed," but rather, Yates' evaluation.

Banes begins his little-known study, *The Provocative Merchant of Venice*, by observing that the play and its ambiguities are almost endlessly debated in literary criticism, ambiguities that center chiefly on the moral ambiguities present in most of the main characters.[132] Chief among these is the character who sets the plot of the play in motion, Bassanio, who approaches Antonio for a loan so that he can hire a retinue, journey to Portia, and seek her hand.

Antonio, of course, is short of money having invested in merchant voyages, and thus, Antonio approaches Shylock and negotiates the loan of 3,000 ducats, the forfeiture of which entitles Shylock to a pound of Antonio's flesh.

Bassanio epitomizes not only moral ambiguity, but a peculiar *conjunction oppositorum*, the conjunction of opposites, a familiar theme of hermeticism and, as we shall discover, the underlying principle of the Sephirothic Tree of the Kabbalah:

> We consider it highly significant that Bassanio in Antonio's presence at Venice is a much different man from Bassanio in Portia's presence at Belmont. To put it as delicately as possible, Bassanio is devious with Antonio, and the plans he describes sound uncomfortably like the plots and purposes of a cold-blooded parasite. With Portia, he is candid, earnest, sincere, a perfect gentleman, *sans peur et sans reproche*.
>
> Let us examine the arrangements for the famous loan and its aftermath. We have absolved Bassanio of deceit in telling Antonio that he needed money to impress Portia, but said nothing about the lottery by casket; Bassanio may not have learned about that detail until after his appearance at Belmont. But was he completely frank about his motives? Was it perhaps part of his original plan to induce Antonio to deal with Shylock so that the moneylender might be decoyed from his lair and the planned elopement of Lorenzo and (Shylock's daughter) Jessica might be facilitated? . . .
>
> Bassanio's actions after securing the three thousand ducats are equally noteworthy. Does he assemble his retinue and rush off for Belmont overnight, pressing his suit? He does not. He importunes Shylock to come to dinner and busies himself in making a vessel seaworthy for a sudden departure. But why all this bother about a seagoing vessel? The Play clearly indicates that the approaches to Portia's estate are overland; a ship would be an unnecessary adjunct for a grand entry into Belmont, if not a ridiculous encumbrance.[133]

The difficulties multiply, and all of the subtleties of the plot of the play flow from Bassanio's own moral ambiguity as a main character in the action. By

the end of the play, however, Bassanio is transformed into the gentleman "without reproach," and this highlights the subtle alchemical influence at work, since alchemy is concerned not only with the transmutation of actual base metals and alloys into pure gold, but with the transformation of the base alloy of man—a morally conflicted or ambiguous man—into pure gold, or, in a kind of black alchemy, in the opposite direction.

These alchemical transformations suffuse Shakespeare's plays, including *The Merchant of Venice*:

> If Cleopatra can change before our eyes from a flighty coquette into a woman of valor; if Othello and Macbeth can change from valorous, reasonable military men into murderous maniacs; if King Richard II can change from a shallow fop into a serious thinker with a taste for poetry and philosophy; if King Lear can change from a capricious tyrant into a mature poetic philosopher, why should Bassanio be denied the privilege of metamorphosing from a social butterfly into a higher form of life capable of expressing itself honestly and poetically? . . . Antonio is in the throes of transformation from a haughty merchant to a pitiful jailbird. Launcelet Gobbo has been transformed from a spontaneously funny natural clown to a painfully straining professional tool. Jessica has converted from a faithless pagan spinster to a true-believing wife. Now Portia rapidly traverses the stations of a Cleopatra-like progression from the hoyden whose candle singes moths to the heroine whose candle casts its radiance far abroad to brighten the gloom of a naughty world.[134]

Alchemy likewise informs the lottery of the three caskets—gold, silver, and lead—by which suitors are made to compete for Portia's hand in the play.

By the time Bassanio arrives at Belmont to make his choice of the three caskets, two other suitors have, of course, chosen the gold and silver caskets, and lost the lottery. By choosing the leaden casket, Bassanio "accomplished what innumerable alchemists have sought to accomplish, and some alchemists have claimed to have accomplished, but no other alchemists have ever been able to demonstrate they actually succeeded in accomplishing: the transformation of a base metal into a precious metal. In one brilliant stroke,

Bassanio transmuted the lead casket into coffers filled with gold."[135]

But what of the Kabbalah and its Sephirothic Tree of Life itself?

Here Banes is more subtle than Yates would give him credit for, for he notes that the magic of the theater is announced by Antonio in Act I, Scene 1:

ANTONIO. I hold the world but as the world, Gratiano:

A stage, where every man must play a part,
And mine a sad one.

This is not a mere conceit, for as the epigraph to this chapter makes clear, Shakespeare employed it elsewhere, in *As You Like It*. The meaning, hermetically speaking, is simply that the world is an example of the hermetic principle, "as above, so below," and the theater is in its turn an example of this principle: as in life, so on the stage. The play is itself a ritual, magical, alchemical working. The characters in these two plays are telling us that they are symbols of deeper cosmic processes.

With this in mind, Banes constructs diagrams of the interactions of characters in the play, according to the following algebra:

A = Antonio, a merchant of Venice

X = Salerino, or Solanio, friends of Antonio

B = Bassanio, Antonio's favorite friend

G = Gratiano, friend of Bassanio

L = Lorenzo, who is in love with Shylock's daughter, Jessica

P = Portia, the heiress of Belmont

N = Nerissa, Portia's maid-in-waiting

S = Shylock, the Jewish moneylender

M = The Prince of Morocco, a suitor of Portia; or The Prince of Arragon, another of Portia's suitors

C = Launcelot Gobbo, a clown and Shylock's servant

F = Old Gobbo, Launcelot's father

J = Jessica, Shylock's daughter

T = Tubal, a friend to Shylock

V = the Duke, or Doge, of Venice

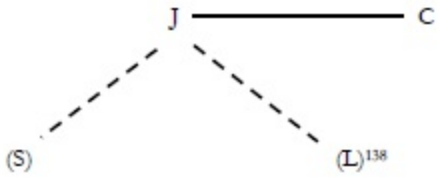
O = various other servants[136]

In constructing such an "algebra" or symbolism for the characters of the play, Banes is not being arbitrary, but rather, faithful to the "algebraicizing" inclinations of Hermeticism that were already at work in Llull.

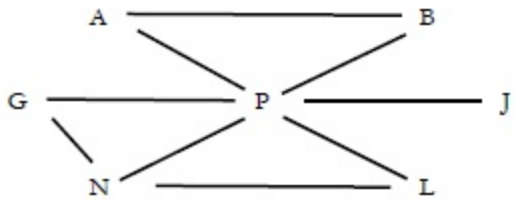
Using this algebra, Banes constructs his diagrams of the interactions of the characters in each scene of the play. We will present just a few of these in order to allow the reader to get a general impression of what Banes' analysis is doing. In doing so, we describe his diagrams as "the alchemy of such and such a scene," for the characters come to represent the grand abstractions of the Kabbalistic Tree of Life, coming together, interacting and combining, and then moving to other characters and other scenes, combing and recombining again, in yet another manifestation of a deeply Kabbalistic view, that the world is created precisely by such transformations in the endless combination and recombination of information, in this case, the information of human relationships. In the view proferred by Zorzi, the great Venetian hermeticist, and other hermeticists of the age, these interactions are precisely magical and alchemical, serving to perfect and transmute the human being. In Banes' "algebra of alchemical reactions" of the characters, a solid line represents direct interactions of characters, dotted lines represent when a character not on the stage of the world at the moment is being referred to by someone who is.

Thus, in Act I, Scene 1, Solanio is speaking to Antonio, and mentions Bassanio. The diagram looks like this:

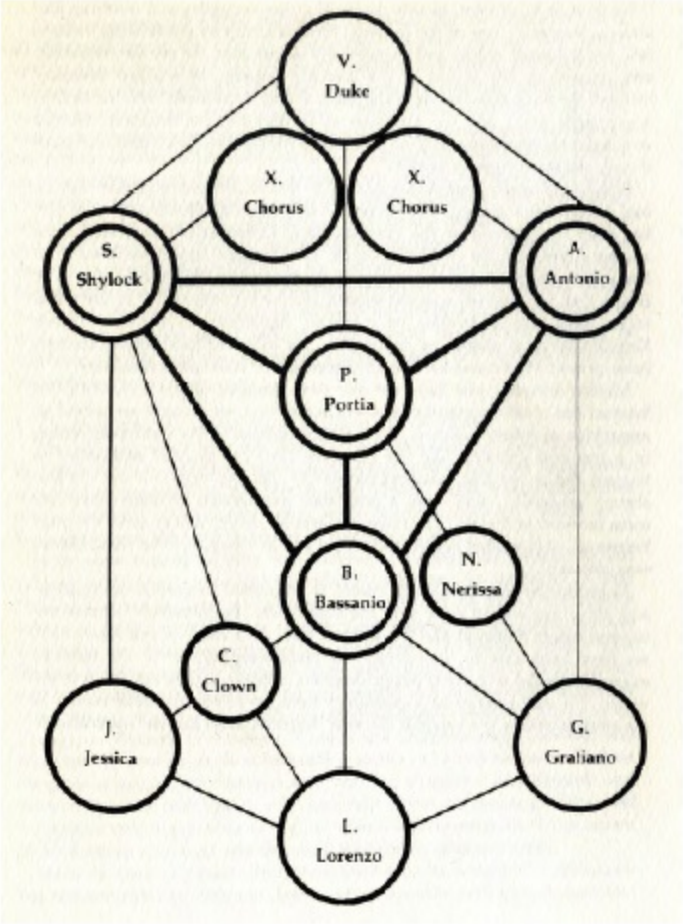
In Act Two, Scene 3, Jessica, Shylock's daughter, is speaking to Launcelot Gobbo, Shylock's servant and clown, and the scene is reflective of her own moral ambiguities and conflicting loyalties to her father, and to her lover (Lorenzo). The "alchemy" looks like this:



Banes' book is full of such diagrams, scene by scene, and to show each of them would be far too time consuming, but the diagram of the final scene is worth showing, for its interactions of the characters now begins to look more familiar:

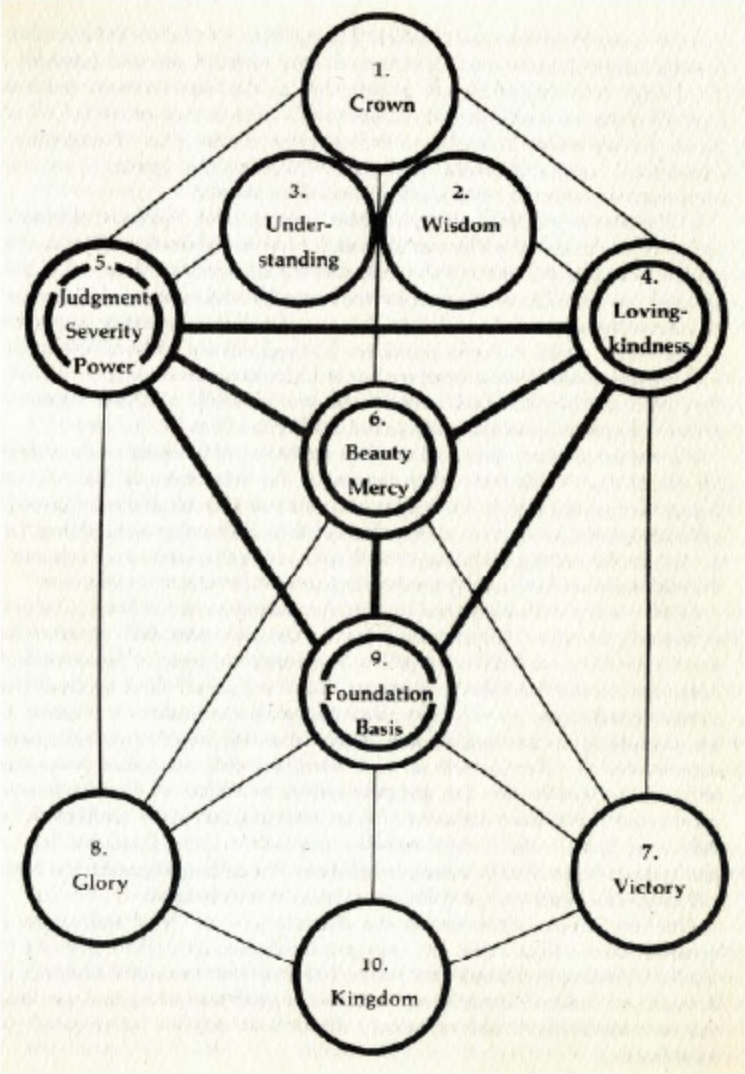


When all these diagrams of character interactions are combined, the result is rather astonishing, for Banes notes that is resembles "an apparition of Adam Kadmon, the Archetypal Man of the Kabbalah."[139] What one ended up with, in other words, was this:



Banes's Diagram of the Sum Total of Character Interactions in **The Merchant of Venice**[140]

And with but two details, this scheme of interactions is almost identical to the actual Sephirothic Tree of Life from the Kabbalah:



The Sephirothic Tree of Life

Banes comments as follows:

> It is obvious at a glance that the two configurations are similar in form, but they are not perfectly congruent. In the diagram of the character interactions, Nerissa shields Portia from direct contact with Gratiano; and Launcelot… shuffles to and fro between Shylock, Bassanio, Lorenzo, and Jessica. There are substantial as well as formal differences. For instance, the two-faced Chorus, appropriately symbolized by the sign of duplicity— the double cross—certainly has nothing to do with Wisdom and Understanding. However, there is an

> exact correspondence between the four central characters of the play —Antonio, Shylock, Portia, and Bassanio—and the four sefirot—Longkindness, Judgment (Severity), Beauty(Mercy), and Foundation respectively. The parallelism between the main plot in the Play, and the interrelationships of these four sefirot or emanations in Kabbalistic doctrine is equally striking.[141]

Note also that the heart of the sephirotic tree of life is couched in terms of the *coincidence of opposites*, judgment is opposed to loving-kindness, and both of these to foundation, but all are manifestations of beauty, or mercy:

> The almost prefect correspondence between this Kabbalistic theory and the chief plot in the Play hardly needs further elaboration. Portia, the golden Beauty at the heart of the action, is the advocate of Mercy, and she succeeds in her efforts to restore harmony by modulating the tension between Shylock and Antonio. In the end, Shylock represents Judgment and Severity, whilst Antonio stands for Lovingkindness…[142]

But there is even more highly detailed incorporation of Kabbalistic symbolism in the play.

Banes notes that throughout the play, Shylock constantly invokes Abraham and Jacob, but that he never does so *after* he decides to insist on fulfillment of his bond and to press for Severrity and Judgment."[143] The reason is simple: in Kabbalistic literature, Abraham actually symbolizes *lovingkindness*, not *severity*.[144] This is an extremely important point, for in Kabbalistic literature, various *characters of biblical tales function as symbols of the Sephirothic Tree of life*, and thus, to argue that there is a Kabbalistic influence at work in *The Merchant of Venice* without noting how characters function in the Kabbalah itself is to miss the point.

Similarly, Banes notes that the insertion by Shylock of the story of Jacob and Laban into Act I, Scene 3 of the play "has long baffled students of the Play."[145] But again, the insertion of the story conforms to, and confirms, the detailed Kabbalistic influences at work in the drama. Antonio responds to Shylock by asserting that:

Jacob's successful breeding experiments in Laban's pastures were not the result of his own efforts, but were an act of Providence:

> "This was a venture, sir, that Jacob served for,
> A thing not in his power to bring to pass,
> But swayed and fashioned by the hand of heaven."

Shylock hold to the contrary viewed **expounded in the** *Zohar***:**[146] Jacob prevailed through his own proficiency and perspicacity and initiative:

> "This was a way to thrive, and he was blest;
> And thrift is blessing if men steal it not."[147]

In other words, by referencing the *Zohar* and its interpretation of the biblical story, the author of the play is once again demonstrated to have a *deep* knowledge of Kabbalah, something unlikely to a barely literate man from Stratford-on-Avon, but something very likely to someone as well-educated as de Vere, who journeyed to Venice by means of a loan from a Jew, and who made his headquarters there.

There is, however, even more, for the names of the characters of the play themselves reflect the Kabbalistic influence:

> We suggest the hypothesis that the names of several characters in the Play may have been derived from the Hebrew and Latin titles of the sefirot. Commentators have been unable to suggest a plausible source for the name Bassanio. If our identification of Bassanio with the sefira Foundation is accurate, the name of the character is plainly derived from the Latin equivalent, Basis. The alternative name of the sefira Beauty is Mercy, and the Latin equivalent is Gratia. We presume that when Gratiano was still in a state of grace, the Play intended that he assist in Portia's efforts to restore the equilibrium of the universe. The Latin term for the sefira Majesty is Gloria, and the name Lorenzo signifies "Crowned with the laurel of glorious victory." The name Antonio means "Praiseworthy" or "He is praised," and Antonio is fulsomely praised in the Play. During most of the action, he is identified with the sefira Hesed or Loving-kindness. Another title of this sefira is Gedulah, or Greatness, Both the Hebrew word Gedulah

> and its equivalent, Magnificence, imply as a correlated meaning the concept of praiseworthiness. Hebrew verbs derived from *gedulah* or its root *godol* convey both senses of the verb, to magnify, viz., to enlarge and to extol. In Kabbalistic nomenology, the derivation is almost self-evident.
>
> The name Portia likewise presents few difficulties for adept practitioners of the nomenological art. Ruskin has suggested that Portia may be a variant of Fortuna. The identity is exact, according to the rules of the game. *P* is equivalent to *F*; *ti* is practically the same as *tu;* and *n* in Fortuna is eliminated by peremptory challenge. The final product is Portia. We applaud Ruskin's metathetical virtuosity, and we offer two sefirotic alternatives. First, start with Pulchra, a Latin equivalent of Beauty. Change *u* to *o*, eliminate the *l* and move *r* into the vacated position, substitute *ti* for *ch*, and thus attain to Portia…[148]

Such word games, codes, and anagrams would not be beyond an Edward de Vere, whom, as we saw previously, employed sophisticated codes and anagrams.

Even the choice of the silver casket in the play reflects a Kabbalistic doctrine, for recall that the motto accompanying the casket is "Who chooseth me shall get as much as he deserves," which reflects the Kabbalistic doctrine that from the *Zohar* that a man "always gets the wife he deserves."[149] Additionally, in Kabbalistic teaching, "A man of high principles should aspire to the daughter of a wise man steeped in Torah, and for her sake he must be prepared to give up all his earthly possessions," a teaching mirrored with the motto accompanying the leaden casket in the play, "Who chooseth me must give and hazard all he hath."[150]

In the end, we are looking at the work of a genius, one masterpiece of esotericism, beauty, poetry, and intricate plotting and calculation of every detail, in a body of works whose central thesis, that the world is a stage, a play, a masque representing and symbolizing the deep currents of the cosmos, in an act of ritual magic that was performed in a theater that itself was yet another such magical work, designed to evoke the cosmos, designed as a memory palace to allow the players to recall their parts. It was a world in which art imitated life, but not in the absurd, reductionist fashion of modern

criticism, or the false insight that art is nothing but "social commentary," for art was not only an analog of reality, but rather, the art of correspondences and analogy was the very fabric of reality, of a cosmos that was itself a magical working of analogy.

Politics, like art, could be and was informed by this hermetic impulse. "All the world's a stage, and all the men and women merely players." The stage was thus set for magical, political action…

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1. Tim Wallace-Murphy and Marilyn Hopkins, *Templars in America*, p. 205.

2. "Frances Yates," *Wikipedia*, http://en.wikipedia.org/wiki/Frances_Yates.

3. Frances Yates, *The Occult Philosophy in the Elizabethan Age* (London: Routledge Classics, 2001), p. 17.

4. Ibid., p. 87.

5. Ibid., p. 88.

6. Ibid., p. 1.

7. Frances Yates, *The Occult Philosophy in the Elizabethan Age*, p. 2. In this respect, it is worth recalling Paracelsus' observation that there were three sources of magical or esoteric tradition in antiquity, each preserving a splinter of what was once, in even more ancient time or "High Antiquity," a unitary science. For Paracelsus, that hidden science consisted of astrology coming largely from "Chaldea" or Mesopotamia, alchemy or the so-called "Hermetic" sciences proper, coming from Egypt, and Kabbalah, which was unique to the Hebrews. I have speculated elsewhere that, given Paracelsus' observation, it is peculiar that the ancient Hebrews seemed to move constantly between Egypt and Babylonia, suggesting that a hidden esoteric agenda may have been in play, an agenda perhaps driven by the need or desire to reassemble that fragmented unity. (See my *The Philosophers' Stone* [Port Townsend, WA: Feral House, 2009], pp. 52-54.) The connection is reinforced in the Christian Gospels with the story of Christ's early sojourn in Egypt.

8. Yates, op. cit., p. 19.

9. Ibid., pp. 3, 20.

10. Ibid., p. 4.

11. René Guénon, *The Esotericism of Dante* (Hillsdale, New York: Sophia Perennis, 2001), pp. 23-24.

12. Frances Yates, *The Occult Philosophy in the Elizabethan Age*, pp. 5-6.

13. Frances Yates, *The Occult Philosophy in the Elizabethan Age*, pp. 14-15.

14. Frances Yates, *The Occult Philosophy in the Elizabethan Age*, pp. 13-14, boldface emphasis added.

15. Ibid.., p. 14.

16. Ibid., p. 20: it is worth noting that Pico della Mirandola stated explicitly that Llullism was Kabbalism.

17. Ibid., p. 16. Yates also noted that the intensity of concentration, when working Kabbalistically, can become so intense that, according to Pico della Mirandola, bodily death can result, a phenomenon he describes as the "kiss of death." (p. 24)

18. In fact, as will be seen later in this chapter, at the very top of the Sephirotic Tree of Life within Kabbalah, one finds the familiar tripartite scheme produced rather dramatically and almost exactly.

19. Q.v. Frances Yates, *The Occult Philosophy in the Elizabethan Age*, p. 12.

20. Ibid., p. 6.

21. Frances Yates, *Theatre of the World* (New York: Barnes and Noble, 2009), p. 1.

22. Ibid., p. 9.

23. Frances A. Yates, *Theatre of the World*, p. 2: Yates states here her methodology of examining Dee in terms of the contents of his library, which reveals him to be yet another manifestation of the Renaissance man.

24. Frances A. Yates, *Theatre of the World*, p. 12.

25. Ed: Finico: the translator of the *Hermetica* for Cosimo di Medici.

26. Ibid., pp. 12-13.

27. Ibid., p. 18.

28. Ibid., p. 3.

29. Frances A. Yates, *Theatre of the World*, pp. 11, 37.

30. Ibid., p. 37.

31. Ibid., p.21: Yates notes that in his preface to Euclid's *Elements*, Dee cites Vitruvius in lengthy quotations, and that "Moreover the whole Preface is really based on Vitruvius' the mathematical subjects which Dee wishes to encourage are those which Vitruvius states that an architect should know."

32. Ibid., pp. 22-23, see also p. 28.

33. Ibid., p. 5.

34. Ibid., pp. 5, 10.

35. Frances A. Yates, *Theatre of the World*, p. 9.

36. Ibid., p. 14.

37. Ibid., pp. 30-31.

38. Ibid, p. 33, Yates states that this tradition, at once "mystical, magical and Hermetic" and yet also "scientific, technological, and Vitruvian—is the tradition to which a growing interest in stagecraft would have looked for advice and assistance."

39. Frances A. Yates, *Theatre of the World*, p. 43.

40. Ibid., p. 44.

41. Frances A. Yates, *Theatre of the World*, p. 45, emphasis added.

42. See my *Financial Vipers of Venice* (Port Townsend, Washington: Feral House, 2013), pp. 28-33.

43. Ibid., pp. 64-65. Yates notes Fludd mentions Dr. Andrewes as being one of his friends, whom can be none other than Bishop Lancelot Andrewes. (p. 71)

44. Ibid., p. 70.

45. Frances A. Yates, *Theatre of the World*, p. 59.

46. Ibid., p. 94.

47. Ibid., p. 101.

48. Frances A. Yates, *Theatre of the World*, p. 117, citing Vitruvius, V, 3, viii.

49. Ibid., pp. 118-119, citing Vitruvius V, 5, iii.

50. Frances A. Yates, *Theatre of the World*, p. 119, citing Vitruvius, V, 6, i-iii.

51. Ibid., p. 120.

52. Ibid., p. 132.

53. Frances A. Yates, *Theatre of the World*, p. 120.

54. Frances A. Yates, *Theatre of the World*, p. 141.

55. Ibid., pp. 162-163.

56. Ibid., p. 165.

57. Ibid., p. 134.

58. Frances A. Yates, *Theatre of the World*, pp. 134-135, emphasis added.

59. Ibid., p. 137.

60. Ibid., p. 139.

61. Frances A. Yates, *Theatre of the World*, p. 194.

62. Ibid., p. 100.

63. Ibid., p. 137.

64. In respect to the authorship question, I will use the surname "Shakespeare" to refer to Edward de Vere, seventeenth Earl of Oxford, to refer to the author of the plays, and "Shakspere" to refer to the Stratford-on-Avon individual.

65. Frances A. Yates, *Shakespeare's Last Plays*, in *Frances Yates: Selected Works*, Volume VI (London: Routledge, 1975), p. 3.

66. Ibid.

67. Ibid., p. 6.

68. Ibid., pp. 4-5.

69. Frances A. Yates, *Shakespeare's Last Plays*, p. 7.

70. Ibid., pp. 93-94.

71. *Henry VIII*, Act 4, Scene 2.

72. Frances A. Yates, *Shakespeare's Last Plays*, pp. 77-78.

73. Ibid., p. 68. Yates notes that Cardinal Wolsey in the play "represents 'Popery' as understood by the Reformers; he amasses money and is avaricious, intending to use this money drawn by unjust extortion out of the country to purchase offices. He is presented as self-indulgent and lecherous, proud and arrogant; he embodies pride, avarice, impurity, those vices of a corrupt Church against which the imperialist reformers, including Dante, had always inveighed."(p. 72) Even here, however, Shakespeare manages to avoid partisan caricatures that would reduce his art to mere propaganda, for how would one interpret Wolsey's great speech in Act III, scene 2, where even Cardinal Wolsey, after the loss of all his power, declaims "Vain pomp and glory of the world, I hate ye!/ I feel my heart new open'd…"

74. *Asclepius* III: 24b, *Hermetica: The Ancient Greek and Latin Writings which contain Religious or Philosophic Teachings Ascribed to Hermes Trismegistus*, trans. with Introduction by Walter Scott, Volume I (Montana: Kessinger Publishing Company, No Date), p. 341.

75. Frances A. Yates, *Shakespeare's Last Plays*, p. 68.

76. Ibid., p. 69.

77. Frances A. Yates, *Shakespeare's Last Plays*, p. 10.

78. Ibid., p. 65. This point has been studied by the proponents of Edward de Vere's authorship of the plays as well, since the knowledge of the pageantry depicted in *Henry VIII* is exact and specific, and would have been known only to someone in regular attendance at the royal court and thus familiar with its specific protocols. The pageantry depicted and exactly described could not have come from a middle class and only moderately literate man from Stratford-on-Avon.

79. Ibid., pp. 89-90.

80. Frances A. Yates, *Shakespeare's Last Plays*, pp. 90-91, boldface emphasis added. Notice, again, that Yates is implying familiarity with a text, *the Hermetica*, that while widely influential in Europe at that time, was a text most often read by well- educated and influential people, but not something that would have formed part of a meager personal library of the middle class. In other words, one is confronted here with yet another argument against the Stratford-on-Avon authorship of the Shakespeare corpus.

81. Frances A. Yates, *Shakespeare's Last Plays*, p. 91.

82. Philarmonus, "lover" or "friend of harmony."

83. *Fama*, i.e., the *Fama Fraternitatis Roseae Crucis*, one of the Rosicrucian manifestoes first published in 1614 in Kassel, Germany. *Cymbeline* was performed in 1611, according to Stanley Wells and Michael Dobson, eds, *The Oxford Companion to Shakespeare* (Oxford: The Oxford University Press, 2001), p. 101.

84. Yates, op. cit., p. 91.

85. Frances A. Yates, *Shakespeare's Last Plays*, p. 101.

86. Ibid., p. 80.

87. Ibid., p. 79.

88. Frances A. Yates, *Shalespeare's Last Plays*, p. 87, boldface emphasis added.

89. Mike A'Dair, *Four Essays on the Shakespeare Authorship Question* Willits, California: Verisimilitude Press, 2012), p. 3.

90. Mike A'Dair, *Four Essays on the Shakespeare Authorship Question*, p. 4, emphasis added.

91. Ibid.

92. Ibid., pp. 7-8.

93. Ibid., p. 5.

94. Ibid., p. 6.

95. Mike A'Dair, *four Essays on the Shakespeare Authorship Question*, p. 70. A'Dair in fact presents six signatures on this page of Shakspere's signature.

96. Ibid.

97. Ibid., p. 21.

98. Ibid.

99. Mike A'Dair, *Four Essays on the Shakespeare Authorship Question*, p. 23.

100. Ibid., p. 25. This familiarity often manifested itself in plain and identifiable links, for an Elizabethan audience, between real personages and characters in the plays, such as, for example, the parallels between Hamlet

and the Earl of Leicester, for de Vere's father, John de Vere, may have been poisoned by Leicester, at the time rumored to be Elizabeth's lover, as Hamlet's father has been murdered by his uncle, Claudius, who marries Queen Gertrude. (p. 31)

101. Ibid., p. 24.

102. Ibid., p. 29.

103. Ibid., pp. 44-45. The Oxfordian hypothesis also opens up the possibility that de Vere authored other anonymous plays from the period, such as *Sir Thomas More*(p. 54), *Edmund Ironside*, *The Famous Victories of Henry the Fifth,* and *Thomas of Woodstock* (p. 118).

104. Mike A'Dair, *Four Essays on the Shakespeare Authorship Question*, p. 59.

105. Ibid., p. 59.

106. Mike A'Dair, *Four Essays on the Shakespeare Authorship Question*, pp. 61-62.

107. William Burghley, i.e., the staunch Puritan Calvinist, Sir William Cecil, Baron Burghley.

108. A'Dair, *Four Essays on the Shakespeare Authorship Question*., pp. 43-44.

109. Ibid., p. 22.

110. A'Dair, *Four Essays on the Shakespeare Authorship Question*, p. 71.

111. A'Dair, *Four Essays on the Shakespeare Authorship Question*, p. 75.

112. Ibid., pp. 75-76.

113. Ibid., p. 74.

114. A'Dair, *Four Essays on the Shakespeare Authorship Question*, p. 74.

115. Ibid.

116. Ibid., p. 75.

117. Ibid.

118. Ibid., pp. 82-86, 92-93.

119. A'Dair, *Four Essays on the Shakespeare Authorship Question*, p. 90.

120. Ibid., p. 80.

121. Ibid., p. 22.

122. Charles G. Addison, *The History of the Knights Templars*, pp. 317-318.

123. Addison, *The History of the Knights Templars*, pp. 321-322.

124. Ibid., pp. 317-318.

125. A'Dair, *Four Essays on the Shakespeare Authorship Question*, p. 28.

126. Ibid. During this second trip, A'Dair notes that de Vere was a Catholic, and continued as such until 1582.(p. 56)

127. Frances Yates, *The Occult Philosophy in the Elizabethan Age*, pp. 149-150.

128. Yates prefers the alternative spelling of the famous Venetian Franciscan Kabbalist and esotericist, Francesco Zorzi.

129. *De harmonia mundi*, or *Concerning the Harmony of the World*, Zorzi's most famous hermetic treatise.

130. Frances Yates, *The Occult Philsophy in the Elizabethan Age*, pp. 150-151.

131. Ibid., p. 151.

132. Daniel Banes, *The Provocative Merchant of Venice* (Silver Spring, Maryland: Malcolm House Publications, 1975), p. 2.

133. Banes, *The Provocative Merchant of Venice*, p. 86.

134. Ibid., p. 46.

135. Banes, *The Provocative Merchant of Venice*, pp. 96-97. See also pp. 98-99 for Banes' interpretation of another subtlety in the plot, namely, that the caskets may represent a shell game, with Portia's servant Nerissa always arranging the three caskets "in good order" after carefully noting "Portia's opinion of the current contestant beforehand."(p. 99) Bassanio chooses correctly "only because he is the Chosen One,"(p. 99) and thus magic is compounded upon magic.

136. Banes, *The Provocative Merchant of Venice*, p. 8.
137. Ibid., p. 10.
138. Banes, *The Provocative Merchant of Venice*, p. 30.
139. Ibid., p. 101.
140. Banes, *The Provocative Merchant of Venice*, p. 102.
141. Banes, *The Provocative Merchant of Venice*, pp. 102-103.
142. Ibid., p. 104.
143. Ibid.
144. Ibid.
145. Banes, *The Provocative Merchant of Venice*, p. 104.
146. *Zohar*, one of the traditional books of the Kabbalah.
147. Banes, op. cit., p. 105.
148. Banes, *The Provocative Merchant of Venice*, p. 105.
149. Ibid., p. 107.
150. Ibid., pp. 107-108.

8

"All The World's A Stage II": The High Hermetic Magical Politics

"What was the stimulus which had set in motion the movement leading to the so-called 'Rosicrucian manifestoes' with their strange announcements of the dawn of a new age of knowledge and insight? It is within the sphere of movements around Frederick of the Palatinate and his bid for the Bohemian crown that one should look for an answer to this question."
Dame Frances Yates[1]

THERE IS A BASIC PATTERN IN EVIDENCE throughout the late Middle Ages, on into the Renaissance, and into the Early Enlightenment: Dr. John Dee, Henry Cornelius Agrippa, Pico della Mirandolla, Raimon Llull, Robert Fludd, Paracelsus, Tomasso Campanella, Giordano Bruno, Francesco Zorzi… all of these men were powerful personalities and brilliant intellects. All were magicians. And all were, at some point, connected to the chambers, courts, and secrets of power and politics wherein and whereby they sought to work their magic. They do not so much passively reflect the age as they actively seek to mold and drive it, sometimes openly, as with Giordano Bruno, and sometimes, covertly and secretly. If art and literature were fields ripe for magical operation, politics was even more so.

It is with the international power politics of the late sixteenth and early seventeenth centuries as a field of magical operation that we are now concerned, and as will be discovered, even penetrating researchers of the mainstream, like Dame Frances Yates, or researchers from the "alternative" or "revisionist, or perhaps even the "conspiracy theory" schools, have missed some things, tenuous though still very palpable threads and connections that lead, once again, inevitably back to Venice, to its traditional ally the Templars, and to the deep hermetic undercurrents of the movement of western culture and history. When these threads are added to the tapestry, the "operational complex" discovered in part one—the Fourth Crusade, the

Templars, their covert activity and excavations, the covert explorations of the New World, Venetian power politics, esoteric agendas behind Columbus, "bloodlines" and dynastic politics, all of it—expands to encompass an even larger and deeper world stage.

In 1613, that world stage was centered on Bohemia and Prague, a favorite home to the late Holy Roman Emperors, who interestingly enough, in the form of Rudolf II (1552-1612), were interested in things like alchemy, and as a consequence, were relatively tolerant of religious dissent. But in 1612, Rudolf II died, and the stage was set for momentous political magic. In the exercise of this magic, there is according to Frances Yates a trinity of magicians, three principal operators, moving in the deep currents of history behind the scenes: the Venetian hermeticist and Kabbalist, Francesco Zorzi, the great German magus Henry Cornelius Agrippa, and the Elizabethan conjuror John Dee.

A. Dee and Agrippa: The Venetian Influence and Francesco Zorzi

1. Francesco Zorzi, 1466-1540

It was Francesco Zorzi's *De Harmonia Mundi* (*Concerning the Harmony of the World*) that may have profoundly influenced the complex plotting and relationships of Shakespeare's classic play, *The Merchant of Venice*. But to limit Zorzi's influence to possible connections to a celebrated play would be to vastly underestimate it. Zorzi's hermetic system, like so many of the age, is inspired by the desire to reunite the fragmented systems of esoerticism—Kabbalah, astrology, angelic hierarchies, alchemy, and harmony—into a coherent whole, and like so many others, it is the system of numbers and musical harmony that lies at the center of it, with God constructing the universe according to Vitruvian principles, the Supreme Architect of the Temple of the cosmos, a view which in itself might be qualified as a kind of proto- or crypto-Masonry.[2] Nor is the Masonic allusion without further foundation, for Zorzi sounds one of the earliest articulations of what would become a prominent theme within Freemasonry, comparing Solomon's Temple with the entire cosmos of which it was the microcosm in architecture. To those able to "pythagorize" and "philosophize" mathematically, he declares, the architectural analogy will be clear. Zorzi may be dimly

perceiving our old friend, the Topological Metaphor of the Medium, for it is from a primordial unity that all things emanate in one of four ways or their combinations: *arithmetical, geometrical, harmonic, and musical means are the way things come to be, and come to be differentiated*.[3] In other words, Zorzi's view is both very *modern* and very alchemical in its outlook, for it is *information and its transmutation* that are the driving forces of creation, and thus, it is information and its transmutation—alchemical analogy—that are the driving forces of magic.

Zorzi came, of course, from one of the patrician and oligarchical families of the Most Serene Republic of Venice, and as such, was also consulted by the power elite, and given responsibility for "missions of some delicacy."[4] It is through Zorzi that the Venetian influence comes to Tudor England, for in 1529, the Archbishop of Canterbury, Thomas Cranmer, dispatched one Richard Croke to Venice on a secret embassy for the purpose of consulting with learned canonists and rabbis on the matter of King Henry VIII's divorce from Queen Catherine. It was Francesco Zorzi, Venice's leading scholar, canonist, theologian, and esotericist, with whom he principally consulted.[5] It is through this steady contact that some believe that the Venetian "flavor" of modern British, royal and oligarchical ceremony and protocol originates, with its Italianate costumery and pageantry.

But such a view raises as many questions as it resolves. Yates observes that it is not readily apparent why the famous Franciscan Kabbalist would be attracted to Henry VIII's cause. Was it "his zeal for religious unity" and his desire to prevent schism? Or was it motivated by power politics and "the Venetian spirit of independence" seeking an alliance with England to counter-balance the looming Hapsburg domination of Europe? Nor, notes Yates, are matters really any clearer on the English side of the equation, for why would a mission be undertaken to consult a well-known Venetian Kabbalist on the relatively un-magical matter of a divorce, even a royal one?[6]

The answer, though tentative at this juncture, is that political events came to be seen as crises of opportunity for the exercise of magic on a continental scale, one which, according to some of its practitioners, was hoped would transform the entire continental culture and political landscape.

One gets a sense of this transformation by examining the extent of Zorzi's

influence, for it was possibly due to his support for Henry VIII's divorce from Catherine that Zorzi's *De Harmonia Mundi* came to exercise a vast influence in England, for it was among the books listed in John Dee's library,[7] and it remained influential a century later where it exercised an influence on Robert Fludd.

2. Henry Cornelius Agrippa, 1486-1535

The second magician in the background of the high hermetic politics of the early seventeenth century is Heinrich (Henry) Cornelius Agrippa, whose three books *De Occulta Philosophia* (*Concerning Occult Philosophy*) were yet another Renaissance synthesis of natural magic, Kabbalah, and other systems. These books, more than any other, were crucial in spreading the theurgic Neoplatonism of the Renaissance in central Europe.[8] Not surprisingly, in Agrippa the road once again leads back to Venice, and Francesco Zorzi, with whom he had been in contact,[9] having visited England in 1510 shortly after the accession of Henry VII, and Italy in 1511.[10] A native of Cologne like Albertus Magnus (1206-1280), mentor to Thomas Aquinas, Agrippa studied Albert's alchemical texts closely before his extensive European travels. Indeed, like Bruno's or Dee's journeys some years later, the extent of Agrippa's travels raise the possibility:

> that he may have been the centre of secret societies. Such affiliations are always difficult to prove; nevertheless the groups of people always ready to receive and support Agrippa in his constant travels do suggest that there may have been some king of organization. The groups would seem to have been concerned with alchemy, and with the investigation of Hermetic, Neoplatonic and Cabalist literature.[11]

This possibility is *not* as unlikely as it sounds when one recalls the strange constellation of facts from part one, namely:

1) that the Templar Order was an international banking and military conglomerate spread throughout Europe, and that this organization, tied as it was to leading families throughout Europe, also constituted a kind of international intelligence organization for those elites;

2) that the Order was involved in clandestine and covert activities, from secret excavations in the Holy Land, secret pre-Columbian expeditions to the New World, and the probable involvement in the planning of the Fourth Crusade and the recovery of hidden knowledge both in the Holy land and the imperial archives of Constantinople;
3) that the Order was involved also in the Languedoc, an area heavily penetrated by "esoteric" doctrines not in keeping with papal orthodoxy, and that it refused to participate in the papacy-sponsored Albigensian Crusade, in spite of its express submission to immediate papal jurisdiction;
4) that the Order was not genuinely suppressed outside of France and England, but dispersed itself into various other organizations and nations;
5) that it was traditionally and closely allied with Venice, most possibly from the period of the Fourth Crusade;
6) that the Order's international intelligence functions were possibly replaced by the Venetian Council of Ten, created during the Templar crisis in 1310 and strongly resembling it as an international intelligence gathering organization of an oligarchy; and finally,
7) that within a century of the Order's suppression, hermetic and esoteric themes burst out "spontaneously" throughout western Europe, centering in the northern Italian city-states, and suggesting that the charges of heresy brought against the Order by King Philippe le Bel may have had a basis in truth.

Viewed against this backdrop, the travels of Bruno, Dee, and Agrippa (and de Vere!), and the idea that they may each have been members of, or privy to the knowledge of, the existence of a secret organization of some sort are dramatically raised. At this period of history, while royal courts employed spies, there were really few extensive permanent *organizations* with international extent and a dedicated professional bureaucracy to service them, *other than* the various religious orders of the Western Catholic Church, the Holy Roman Inquisition itself, and finally, the Venetian Council of Ten.[12] If it should be objected that international coordination of such an organization

would be difficult, one need only remember two important points. First, the militant orders were closely coordinated on an international basis; and secondly, the Kabbalistic practices of many of the Renaissance hermeticists with the combination and recombination of letters and their numerical values, were tailor made not only to the functions of magic, but also to those of encryption and decryption of secret correspondence. Not for nothing does one encounter codes and ciphers in the company of magic and magicians during this time.

In this respect, it is worth noting that Agrippa, like so many other Late Medieval and Renaissance magicians, believed and cited the "hermetic succession" repeatedly: Plato, Plotinus, Proclus, and Hermes Trismegistus.[13] *What few seem to notice or entertain, is the fact that these citations always stop at the approach to their own age*, and this may not be merely an academic conceit. Such citations are meant to reinforce the ancient idea of ascribing the source of an idea to the men who *inspired* it; it is a succession of *ideas* and not, as in the Catholic churches, a succession of *names in an organization holding an office*, as in the idea of apostolic succession. But why then, does the expressed reverence for the various magicians' inspirations stop in ancient times? Against the backdrop of the above considerations—that there may indeed have been some hidden organization at work in the travels of Dee, Bruno, or Agrippa, or even de Vere—a possibility presents itself: to disclose such names of more recent inspirations might have disclosed the structure.

In this respect it is worth noting that Agrippa, like Bruno, and indeed like many other Hermeticists of the age, was not simply an academic; he was a *magician*, and to be a magician meant that one was primarily concerned with *operation*, with *action*, and therefore, that his system had an agenda. In Agrippa's case, this agenda is revealed by a comparison to that of the other great northern European humanist, Erasmus, who disowned the whole hermetic agenda of the Renaissance magicians who were attempting to strengthen religion by their magical operations.[14] In Agrippa's case, these magical operations are in the form of the now familiar three-fold synthesis of natural, mathematical, and ceremonial magic.[15] Indeed, it would not be going too far to describe the lingering influences of these three types of magic as the low, broad, and high traditions of ecclesiastical culture that begin to be

distinguished during this period. Like so many others, Agrippa, by expressing this desire to "strengthen" religion via magical operation, was advocating the same sort of "hermetic ecumenism" that became such a hallmark of Renaissance magic. Not surprisingly, this would come through the highest form of magic for Agrippa: the mathematical-ceremonial magic, where the angels of the celestial hierarchies are invoked by means of Kabbalistic manipulations of Hebrew letters and their corresponding numerical values.[16]

3. Dr. John Dee, 1527-1609

The third member of the trinity of magicians operating behind the scenes and in the historical currents that would lead to the political explosion in the early seventeenth century is the great Elizabethan magus John Dee, who like his contemporary, the great poet Edmund Spenser (1552-1599), was influenced by Francesco Zorzi.[17] Indeed, it is difficult to conceive of Dee apart from Spenser, for the same "hermetic ecumenism" and "hermetic reform" of the Church is championed by both men.

With Spenser, the themes of Renaissance magic are altogether obvious, from numerological patterns to the "Hermetic-Egyptian setting of Britomart's vision in the Temple of Isis."[18] *The Faerie Queene*, Spenser's great poem, is full of magical allusions. In the first book, besides being a book full of solar imagery designed to reinforce the idea of a reformed Church illuminating the world,[19] the main character is the "Red Cross Knight," a symbolism with its own obvious Templar connotations. Similarly, book two focuses on its major character, Sir Guyon, and is replete with frequent mentions of Mars, symbolic of the fires of Temperance.[20] Book three's central character is the female knight Britomart, and its planetary focus is on the Moon, symbolic of chastity; book four concentrates on the reconciliation of opposites, symbolized by the caduceus, and thus symbolic of Mercury-Hermes himself; book five discloses Saturn. But this is Saturn as "revalued" by Zorzi, the prince of "profound scholars and highest intellectual insight."[21]

Given these densely-packed hermetic images, it should come as no surprise that Spenser was in contact with two of Dee's pupils, "Philip Sidney and Edward Dyer" and as such "was thus in touch with the leading poets of the Dee circle and could have become aware in this way of Zorzi's work."[22]

Spenser is thus, so to speak, the poet and propagandist for a hermetic outlook that was being fastened to the court of Elizabeth I, and chief in this respect are his *Hymnes*, which Yates qualifies

> as an explanation of, or apology for, the philosophy behind *The Faerie Queene*. The *Hymnes* abound in references to Plato and to Platonic philosophy; their cult of heavenly love and beauty is Platonic in conception. Yet their basic structure is that of an Hermetic ascent and descent through the spheres of the universe.
>
> In the *Hymne of Heavenly Beauty*, the poet rises through the three worlds; the elemental world; the celestial world, that round 'sown with glittering stars' wherewith God has encompassed this All; the intellectual world where the Platonic ideas merge with the angelic hierarchies. In the *Hymne of Heavenly Love*, he descends through the three worlds, beginning at the top where the Trinity reigns over a host of angels bright…
>
> Just so does (Zorzi's) *De harmonia mundi* rise at the end—after his elaborate account of the three worlds—to an intense Christianity, suffused in lyrical and erotic devotionalism…[23]

So rich and densely-packed is Spenser's imagery that it almost approaches the quality of a fugue, combining mathematical magic, harmony, architecture, the angelic or celestial hierarchies, and astro-magic. Yates draws attention to this passage from *The Faerie Queen* describing the house of Alma:

> The frame thereof seemed partly circulare,
> And part triangulare, O worke divine;
> Those two the first and last proportions are,
> The one imperfect, mortall, feminine:
> Th' other immortall, perfect, masculine,
> And twixt them both a quadrate was the base
> Proportioned equally by seven and nine:
> All which compacted made a goodly diapase.[24]

Yates understands this to refer to the three worlds, with the cube or "quadrate" referring to the "elemental world of the four elements," the seven referring to the then known astral or celestial world of the seven planets, and the nine to the traditional nine ranks of angels in the angelic hierarchies of Dionysius the Areopagite, the triangle representing the Trinity. Since all three of these worlds are present not only in the universe but in mankind as well, then the House of Alma represents a microcosm of man, who in turn is the microcosm of the universe.[25]

So why is all of this important? For two reasons. Firstly, as already noted, if Dee was the "theorist" for the Hermetic program in England, Spenser was its first great popularizer and propagandist, surrounding Elizabeth with a rich, and deliberate, Hermetic imagery. In short, Spenser was himself a magus in a sense, seeking to transform the culture through the deliberate and magical manipulation of symbols chosen for their rich and deep roots. The second reason for Spenser's importance is more subtle. In this respect, Yates makes an observation that is both discerning, and profound in its significance:

> The question of the influence of (Zorzi) on Spenser is complicated by the fact that Spenser *is adapting the thinking and outlook of the Friar of Venice to his panegyric of Queen Elizabeth I and her imperial reform*, the main concern of *The Faerie Queene*.[26]

Or to put it much more baldly and nakedly, *Spenser is importing the outlook and concerns of Venetian hermeticism to England and moreover, fastening them firmly to the English monarchy and church.* With Spenser, we are thus *already* in the world of politics and art as a magical operation.

So what about the "theorist," Dr. John Dee?

It is difficult to overestimate the importance of Dee, since he maintained "contacts with nearly everyone of importance in the age," and more especially, as we shall discover, because "his missionary journey to Bohemia had enormous repercussions"[27] repercussions that did much to create modern Europe and its culture. In Dee are gathered most of the threads of the "hermetic succession" as it manifest itself in the late Middle Ages and Renaissance, for he possessed in his library the works of Llull, Pico della Mirandolla, Agrippa's *De occulta Philosophia*, and of course Zorzi's *De*

Harmonia mundi.[28] One of his most famous students, and for a period of time, one of the most powerful men in Elizabeth I's court, was Robert Dudley, the Earl of Leicester.[29]

It is from Agrippa that Dee inherits the synthesis of Kabbalah and mathematical magic with the tripartite division of the world into three realms of magical action—the natural, celestial, and super-celestial—and thus the influence of Zorzi on Dee is mediated by the stronger form of ceremonial-mathematical magic one encounters in Agrippa, and if anything, this trend is further intensified in Dee in his Preface to Euclid's *Elements*, in which he clearly follows the outline of Agrippa's *De occulta philosophia*.[30] It is in Dee's Preface to Euclid that one sees the standard belief of the Renaissance Kabbalist that his invocations of angels could never conjure a demon, since it was believed that Kabbalah was a kind of natural protection from doing so.

Dee, like all Renaissance hermeticists, was not simply a philosopher, but a *magician*, and as such, he is concerned with the realm of operation and action, and this is manifest not merely in his private conjurings, but also and most especially, in his political agenda. Like Spenser, he surrounds the English monarchy with magical symbol and myth. In his *General and Rare Memorials Pertayning to the Perfect Art of Navigation* (1577), Dee cites Elizabeth's "mythical descent from King Arthur" as a basis for English expansion. This imperialism is entangled with the ideas presented in Geoffrey of Monmouth's (1100-1155) *History of the Kings of Britain*, where the early British kings were said to be descended from the Trojan Brut and "therefore connecting with Virgil and the Roman imperial myth. Arthur was the supposed descendant of Brut and was the chief religious and mystical exemplar of sacred British imperial Christianity."[31]

Dee's political agenda was not, however, confined to Britain, as his second journey to Europe forms the immediate background to other high hermetic politics…

B. The High Hermetic Politics: The Marriage of Prince Friedrich von Wittelsbach V and Princess Elizabeth Stuart1. The "Textbook Version" of the Wedding and Its Aftermath

The facts of the royal wedding of Prince Friedrich V (1596-1632) and

Princess Elizabeth Stuart (1596-1662) in 1613 are plain enough. The Emperor Rudolf von Hapsburg II had died the previous year. Significantly, Rudolf's enthusiasm for promoting the growing Catholic reaction was something less than authentic, for he not only maintained some distance between himself and his nephew, King Philip II of Spain, but moved his court from Vienna to Prague in Bohemia, where he established his court and pursued his interest in occult and hermetic research. Imperial Prague quickly became

> A centre for alchemical, astrological, magico-scientific studies of all kinds. Hiding himself in his great palace at Prague, with its libraries, its 'wonder rooms' of magico-mechanical marvels, Rudolph withdrew in alarm from the problems raised by the fanatical intolerance of his frightening nephew. Prague became a Mecca for those interested in esoteric and scientific studies from all over Europe. Hither came John Dee and Edward Kelly, Giordano Bruno and Johannes Kepler. However strange the reputation of Prague in the time of Rudolph it was yet a relatively tolerant city. Jews might pursue their cabalistic studies undisturbed (Rudolph's favourite religious adviser was Pistorius, a Cabalist) and the native church of Bohemia was tolerated by an official 'Letter of Majesty'. The Bohemian church, founded by John Huss, was the first of the reformed churches of
>
> Europe. Rudolph's toleration was extended to the Bohemian church and to the Bohemian Brethren, a mystical brotherhood attached to its teachings.[32]

With the death of Rudolf in 1612, all that was in danger of changing, but it was also a golden opportunity, and it is in this tension of danger and opportunity that the marriage of Friedrich V, Imperial Elector of the Palatine and Princess Elizabeth Stuart, was arranged.

Friedrich ruled a conglomeration of territories known as the Palatinate from his castle and capital in Heidelberg, and with the death of Rudolf, was the leading Protestant (Calvinist) prince in Europe.

Europe ca. 1612-1614 showing the Palatinate

A member of the family of von Wittelsbach, Friedrich came from a house with long association as imperial electors, and was related to the house of Orange-Nassau. He was likewise the leader of the union of Protestant Princes of Germany, and was the leading lay elector for the Imperial Throne of the Holy Roman Empire.[33] As an imperial elector, Friedrich was also a member of the imperial Order of the Golden Fleece.[34]

On the death of Rudolf, his marriage to Princess Elizabeth Stuart, daughter of King James I of England, was arranged, though unlike many such arranged marriages, it appears that when the Prince-Elector and Princess actually met on his visit to England, they did genuinely fall in love with each other. The marriage arranged, Friedrich was inducted into the English Order of the Garter, an instrument of Elizabethan imperialism by which Elizabeth drew her nobility together to emphasize their service to the Crown.[35] The couple were feted with masques, plays—including, as we have seen, some Shakespearean dramas—and then on February 14, 1613, were married in Whitehall in the royal chapel by the Archbishop of Canterbury, George Abbot, in an Anglican ceremony, even though Prince Friedrich was a Calvinist. This was intentionally viewed by many, both on the continent and in England, as a political triumph for the Church of England, since it was extending its influence by dint of the marriage directly into the center of Europe, and exercising influence over the leader of Germany's Protestant

princes.[36] The wedding was attended by the representatives of the more liberal Catholic European powers—France and Venice—but was carefully avoided by the Spanish and Austrian Hapsburg representatives. Well might they have done so, for the symbolism of the wedding meant not only the extension of the influence of the Church of England directly into the center of Europe and imperial politics, it also meant - or at least was seen by the Catholic reaction—that England was backing the Elector Palatine as the continental Protestant leader.[37]

In short, the marriage was seen as a continuation of the basic "hermetic-imperial-ecclesiastical" politics of Elizabeth I. But King James I had his own ideas, ideas which would ultimately derail the grand plan being set in motion, for *his* view of religio-geopolitics was simply to avoid war by a series of balancing marriages, walking an Anglican *via media* between Protestantism and Catholicism by marrying his daughter Elizabeth to a Protestant prince, and his son, Charles, to a Catholic one.[38]

Upon their return to Heidelberg, Friedrich and Elizabeth were feted to even more ceremonies, and Elizabeth proved to be very popular with her new subjects. This happy state of affairs lasted for but three years, however, when the reactionary Archduke Ferdinand was elected King of Bohemia and Holy Roman Emperor. Ferdinand, who had been trained by the Jesuits, was determined to extirpate heresy, and as such, began his reign by wiping out the tolerant regime of Rudolf II in Bohemia, withdrawing Rudolf's toleration edict, and by active and open persecution of the Hussite church. In an attempt to quell the growing unrest, a meeting was held in Prague between Catholics and Hussites, which ended in a storm, and with two Catholic leaders being thrown out of a window, a famous incident which has become known as the "Defenestration of Prague." Events now spiraled out of control, and the Hussite clergy, claiming—perhaps correctly—that the Bohemian crown was an elective and not hereditary crown accruing automatically to the House of Hapsburg, offered the crown to Friedrich of the nearby Palatinate on August 26, 1619. It is this sequence of events that many believe to be the real beginning of the Thirty Years' War.[39]

Friedrich was now confronted with a dilemma. On the one hand, acceptance of the Bohemian crown would constitute nothing less than an open declaration of war against the Austrian and Catholic Hapsburgs. Yet,

from his point of view, he had the powerful alliance with the King of England through his wife, the King's daughter (or at least, so he thought), and as leader of the German Protestant princes, could call on support from the Dutch, to whose own royal house of Orange-Nassau he was also related. Indeed, it was on account of this tapestry of (assumed) alliances that the Bohemian Protestant clergy offered him the crown in the first place.[40] The Archbishop of Canterbury, George Abbot, wrote Friedrich and urged acceptance as a matter of religious duty. The German Protestant princes, and Friedrich's own mother, advised against it as being too dangerous. Finally, Friedrich wrote the Bohemians on Sept 28, 1619, that he would accept the crown.[41] His and Elizabeth's crowning in the Prague Cathedral would be the last major official act performed by the Bohemian Hussite clergy.

From this point, things spiraled even more quickly out of control. As the Austrian Hapsburgs mobilized to crush the rebellion, Protestant Europe looked to James I of England to intervene to help his son-in-law, but James was having none of it, engaged as he was at the time to try to marry his son Charles to a royal daughter of Spain. As James wavered, so did Protestant Europe. Friedrich and Elizabeth spent their brief reign as the Winter King and Queen of Bohemia in 1619-1620 as Catholic Europe marshaled its forces to crush the Bohemian rebellion, which was handily accomplished at the Battle of White Mountain outside of Prague on November 8, 1620. The defeat was so complete that Friedrich and Elizabeth could only escape Prague with themselves and the clothes on their backs, leaving behind their considerable effects and library in Heidelberg. The defeat was not simply confined to Bohemia, however, for the Palatinate itself was invaded by Spanish armies which eventually captured the important publishing center of Oppenheim. Friedrich and Elizabeth fled to The Hague, where they maintained a pitiful court-in-exile.

For King James, conducting foreign policy by "the divine right of Kings" in opposition to the still very Elizabethan Parliament, which favored an intervention in Bohemia, the affair set in motion grievances and grudges that would erupt between his son Charles I and Parliament a few decades later. For Bohemia, the purges and mass executions began. For the Hapsburgs and the Papacy, fastening their regime of murder and intolerance once again on what had been one of Europe's bright centers under Rudolf, it likewise set a

course toward eventual Protestant reaction, and the long slow decline of Hapsburg power. The last great western war of religion, The Thirty Years' War had, in effect, begun.

That, at least, is the "textbook version" of the story.

2. The Wedding and The Hermetic Background
a. The Manipulation of Prophecy and the Rosicrucian Manifestoes

But the *real* story, as the reader might now have gathered, sensing the play of deeper currents just off the stage in the wings, and deep beneath the events, was much more profound, for according to the meticulous reconstruction of Dame Frances Yates, there were not just the familiar two forces—Protestantism and Roman Catholicism—in contention, there were *three* worldviews in contention, one masking itself behind Friedrich's Calvinism. That force we may call hermeticism, or, following the suggestion of Yates herself, Rosicrucianism.

Friedrich's uncle was the leader of the French Huguenot Protestants, and was the Duc de Bouillon.[42] While Yates herself merely mentions this curious fact without any further commentary, the careful reader will have noticed something exceedingly peculiar and significant about the de Bouillon name, for this is precisely the surname of Godfroi de Bouillon, one of the original nine Templar knights! This curious "synchronicity", plus the presence of the French and Venetian ambassadors at the wedding festivities of Friedrich and Elizabeth might suggest very deep influences at work, and might thus be hardly coincidental.

The pattern uncovered in Yates' investigations tends to support this speculation, for Friedrich's Palatinate was more than a headquarters for Calvinism, but for other movements having little, "indeed nothing, to do with Calvinist theology," but everything to do with forces representing "liberal thinkers of many different types" that represented "a stand against the extreme forces of reaction."[43] We have already noted the presence of the French and Venetian ambassadors at the wedding of Friedrich and Elizabeth. In this regard, it is worth noting that at this time, Paolo Sarpi in Venice was leading a kind of "liberal Venetian" movement against further aggrandizement of papal power, a movement followed closely by the English

ambassador in Venice, Henry Wotton, who was trying to convert the Venetians to the kind of high church Anglicanism of James I.[44] Wotton often stopped in Heidelberg on his journeys between Venice and England,[45] suggesting again that a deeper religio-political agenda was in play.[46]

There are other strange coincidences suggesting hidden forces at work and possibly even coordinating efforts:

> In an extraordinary way, the missions of Dee and of Bruno overlap, or run parallel to mone another. Dee leaves for the continent just before Bruno arrives in England in 1583. Whilst in England (when Dee was abroad) Bruno preaches a Hermetic-Cabalist philosophy which has some reference to a Messianic role for Elizabeth. Dee and Bruno both visited Prague, whence Bruno went to Rome to his death, and Dee eventually returned to disgrace in England.
>
> Bruno, like Dee, is very strongly influence by Agrippa…. He preaches an 'Egyptian' Hermetic reform in which Cabalist magic, almost entirely derived from Agrippa's *De occulta philosophia* has a place.[47]

Recall the Isis imagery referred to earlier in Spenser's *The Faerie Queene*, the great "imperial" poem investing Elizabeth I with all the symbols of a magical reign, and recall Spenser's own connections to Dee's circle. It is also essential to recall Bruno's boast to the Venetian oligarch Mocenigo that he intended to found a secret society, the Giordanistas, to carry forward his vision of a hermetic reform and union of Europe. When one views all these strange "coincidences" synoptically—Friedrich's relationships to the Houses of de Bouillon, and thence, to the Templars; the Templars' own traditional alliance to Venice; the curiously coincidental visits of Bruno to England and Dee to the continent in the same time frame, and both ending up in Prague—the possibility of a hidden organization of some sort operating in the background cannot be reasonably excluded.

There's more.

After the Battle of White Mountain on November 8, 1620, the vast Palatinate library in Friedrich's castle in Heidelberg—stuffed with hermetic treatises—

was carted off to Rome.[48] Importantly, Yates notes, between 1614 and 1615, two strange manifestos, the *Fama Fraternitatis* and the *Confessio Fraternitatis*, the first two Rosicrucian manifestos appeared, making their "strange announcement of the dawn of a new age of knowledge and insight."[49] It is *here*, in the newest assertion of hermetic principles and the *assertion that there exists a hidden, secret society or brotherhood united around such principles*, Yates maintains, that one should look for the real influences at work on Friedrich and Elizabeth of the Palatinate and Bohemia.[50]

The central mysteries to be addressed here are, who are the Rosicrucians, and what are their manifestoes, *really*? We will stay close to Yates' own presentation here, for in doing so, we will point out those significant details that even she does not mention (though she most certainly was probably aware of them). The word "Rosicrucian" itself, Yates observes,

> Is derived from the name 'Christian Rosencreutz' or 'Rose Cross'. The so-called 'Rosicrucian manifestos' are two short pamphlets or tracts, first published at Cassel in 1614 and 1615, the long titles of which can be abbreviated as the *Fama* and the *Confessio*. The hero of the manifestoes is a certain 'Father C.R.C.' or 'Christian Rosencreutz' who is said to have been the founder of an order or Fraternity, *now revived*, and which the manifestos invite others to join. These manifestos aroused immense excitement, and a third publication, in 1616, increased the mystery. This was a strange alchemical romance, the German title of which translates as *The Chemical Wedding of Chriatian Rosencreutz*. The hero of *The Chemical Wedding* seems also *connected with some Order which uses a red cross and red roses as symbols*.[51]

Note that the Rosicrucian manifestos state clearly that the symbols of this hidden order as (1) a red rose and *red cross*, and that the order is (2) "now revived," implying that at some point, the order had either ceased to exist, or have been driven underground. Obviously, though Yates does not say as much, there *is* one order that used a red cross as its symbol, that did at some point cease to exist officially, and whose surviving members were dispersed

throughout the rest of Europe, chiefly to Spain and to Germany and Venice, and that Order is the Knights Templar. And given Friedrich's own familial relationship to the French leader of the Huguenot Protestants, the Duc de Bouillon, and that family's own deep connections in turn to the very *founding* of the Order of the Knights Templar, it seems difficult to avoid the conclusion that (1) the manifestos are a testimony to the continued existence of the Order, and that (2) *in their complex symbolism they refer directly to Friedrich and to his marriage to Princess Elizabeth*. The second point is in fact the case and methodology followed by Yates throughout *The Rosicrucian Enlightenment*.[52]

With the above considerations in mind, we turn now to Yates' own exposition of the Hermetic and Rosicrucian influences in the background of the "alchemical wedding" of Friedrich and Elizabeth. Yates observed that the duchy of Württemburg, which bordered the Upper Palatinate to the south, was home so the kind of liberal Lutheran mysticism championed by its chief resident exponent, the Lutheran pastor Johann Valentin Andeae, who sought by this means a reconciliation of Lutheranism and Calvinism.[53] As such, the duchy, like the Palatinate, was a publishing center for liberal and mystical theological texts as well as of more directly hermitic treatises. Andreae himself links his own works to the prophecies of Paracelsus, and, more importantly, to the famous medieval abbot of Fiore, Joachim,[54] whom we encountered earlier in connection to the hermetic influences at work behind Columbus. The essence of Joachim's eschatological system of interpreting biblical prophecy was a kind of "proto-dispensationalism," wherein one person of the Trinity was assigned to three broad ages, each with their own characteristic church. The Old Testament age was the Age of the Father, with its sacrifices and priesthoods. This blended into the New Testament Age, the age of the Son, wherein there is a mixture of priesthood, sacrifice, and *monasticism*. The *coming age* of the Spirit would see a *"spiritual church"* wherein the distinctions between clergy and laity would be abolished, and the institutional church itself be completely transformed into a more open "hermetic" arrangement. It is this age that Andreae sees being fulfilled in his time with the Reformation, and thus we find yet another familiar theme being utilized: the manipulation of prophetic expectation to invest contemporary political developments with religious and apocalyptic significance. The

Reformation was, in the Calvinist post-millennial doctrine, the beginning of the Church ushering in the Thousand Year Reich of God, at the end of which Christ would return.[55]

At this juncture, there is another influence at work that must be mentioned, and this is the Protestant Duke of Anhalt, who with his own keen interest in all matters esoteric and hermetic, maintained close contacts with the hermetic court of Rudolf II in Prague, and who thus had influence within the Bohemian Hussite church. It is Anhalt who through a skillful use of propaganda of the hermetic sort, built up Friedrich and Elizabeth as the fulfillment of *hermetic* expectation of an enlightened reign of tolerant monarchs. Here once again Yates suggests, though comes just short of stating, that there are hidden organized forces at work:

> Given the bent of Anhalt's mind and the nature of his interests, it is certain that the Dee influences would have reached him. Moreover, it is probably that the ideas and outlook originally emanating from Dee, the English and Elizabethan philosopher, were used by Anhalt in building up the Elector Palatine in Bohemia as one having marvellous resources of English influence behind him.
>
> …Dee's journey through Germany in 1589, on his return from Bohemia to England, was somewhat sensational. He passed near those territories which, twenty-five years later, were to be the scene of the outbreak of the Rosicrucian movement.[56]

Once again, Yates is deliberately implying, though stopping just short of saying, that Dee had some direct hand in organizing what would later burst out openly; she is stopping just short of saying that there either was a secret society in existence, to which Dee gave aid and comfort and perhaps a bit of "re-organizational skill," or that he simply acted as an agent of the English government (or whoever else), and established it, or one of its cells.[57] Additionally, Yates observes that Dee's greatest (and almost impossible-to-understand) mystical and magical text, *The Hieroglyphical Monad*, presented to Rudolf II, had a direct, detailed, and very evident influence on the construction and content of the Rosicrucian manifestos.[58]

> Consequently, when viewed in the political context of their appearance, the Rosicrucian manifestos
>
> belong to the movements around the Elector Palatine, the movements building him up towards the Bohemian adventure. The chief stirring spirit behind these movements was Christian of Anhalt, whose connections in Bohemia belonged right in the circles where the Dee influence would have been known and fostered.
>
> The strangely exciting suggestion is that the Rosicrucian movement in Germany *was the delayed result of Dee's mission in Bohemia over twenty years earlier,* influences from which became associated with the Elector Palatine. *…And that adventure was not merely a political anti-Hapsburg effort. It was the expression of a religious movement which had been gathering force for many years, fostered by secret influences moving in Europe, a movement towards solving religious problems along mystical lines suggested by Hermetic and Cabalistn influences.*[59]

Notice what Yates is really saying here, for she is saying that while on the surface the Bohemian adventures, and following Thirty Years' War, was a conflict of Protestantism and Catholicism, at a deeper level, there is a *third force* present, and that is something neither Protestant, nor Catholic, nor even ultimately Christian. It is *hermetic,* and by the nature of Hermeticism's roots, it is *Egyptian*, and it is also Kabbalistic, and by the nature of Kabbalah, it is *also Jewish*.[60] In this respect, Yates notes that there is an appeal to Yahweh as the monotheistic purification of religion,[61] a hint that recalls the Akhenatenist "reform" in Egypt millennia earlier, where the traditional gods were banished as idolatry, and a rigorous monotheism was imposed. Yet, there is also the hint throughout this reform, that there is another "God behind Yahweh," as it were, transcending the divisive claims of special revelation.

It is not surprising then that Yates also sees the corollary implication, though she does not state it in *this* book, but rather, in *The Occult Philosophy in the Elizabethan Age.* In the wake of the Council of Trent and its codification of the Catholic Counter-Reformation, the notorious "Index of Prohibited Books" was established, listing books whose dangerous or

heretical contents Catholics were not permitted to read. Yates observes something significant about some of the first “targeted books”:

> Gradually it became apparent to the Congregation of the Index that the whole of Renaissance Platonism was dangerous, particularly in its combination of Platonism and Cabala. Thus the movement of suppression gained momentum. The discouragement of (Zorzi’s) works was followed by the discouragement of the religious Platonism of Francesco Patrizzi. The philosophy to be used with Catholic orthodoxy was not to be that of Pico, Egidius of Viterbo, (Zorzi), or Patrizzi, but a return to a more rigorous type of Aristotelianism, the philosophy from which Cardinal Bellarmine was to censor Giordano Bruno.
>
> The case of Francesco (Zorzi)…

(who, let us recall, was the great Venetian hermeticist whose influence can be detected in Agrippa, and from Agrippa, to Dee, Spenser, and beyond)

> …is extremely important, and that not only because the *De harmonia mundi* is such a complete statement of the philosophy of universal harmony, with its Hermetic, Cabalist, and Pythagorean associations. It is important for its history which illustrates *the Counter-Reformation attempt to suppress the Renaissance*.[62]

Or to put it more directly, *the Counter-Reformation was as much about suppressing Hermeticism, as it was Protestantism, since in the view of the curia the latter was so suffused and inspired by the former*.

The *Fama Fraternitatis* itself strongly suggests this, since the text is about the (re)discovery of the mystical tomb and vault of the order’s mythical founder, Christian Rosenkreutz, which Yates interprets as an allegory of the rediscovery of lost knowledge of mathematics, geometry, mechanical engineering, and medicine.[63] But given all that we have suggested about the clear Templar allusions in the texts, the allegory may be less allegorical than Yates suggests, but may be a statement of fact, referring to the Templars’ excavations in the Holy Land and what they found there.

In any case, the third Rosicrucian manifesto, about a chemical wedding of a "husband and wife who dwell in a wondrous castle of or marvels and images of lions"[64] is a clear reference to Friedrich, for his Heidelberg castle was indeed full of mechanical marvels, including mechanical lions. These texts were published in Württemburg and Cassel, along with many other lavishly illustrated hermetic texts, all propaganda pieces reinforcing the Elector Palatine and his Queen as ushering in the New Age, and expensive to produce,[65] implying the possibility of hidden financing behind the effort.

In the end, the "Bohemian Adventure" of Friedrich and Elizabeth was not simply "a matter of surface politics" of the opposition of Protestantism and Catholicism, but the manifestation of deeper current "of very serious purpose running within this movement."[66] This movement was an attempt to unite several discrete, but related and interconnected currents, from Agrippa, Dee, and Bruno, to Kabbalah, Neoplatonism, celestial and mathematical magic, in one united alchemically transformed and transforming stream in order "to realize the ideal of Hermetic reform centred on a real prince."[67] On the surface, the attempt failed.

Or did it?

3. The Strange Mathematical Connections: Descartes, and Leibniz

In one significant respect, the attempt did *not* fail, for with their emphasis on a hidden brotherhood of enlightened men practicing a form of tolerance, the leading intellects of the day began to actually search out the mythical Rosicrucian brotherhood for the purpose of joining it.[68] When the manifestos were published in London in 1616 and 1617, a few years after their appearance in Germany, Robert Fludd sought out the brotherhood in an attempt to join it.[69]

While many understood the Rosicrucian manifestos as pure political and hermetic allegory, some, like the German hermeticist Michael Maier, believed the group actually existed, and like so many others, attempted to contact them.[70] Of course, if the suggestion made earlier that the Templar symbolism of the manifestos is true, then in some sense, the group really *did* exist, and it may have been a close consideration of such factors that led other

more famous intellects, such as the mathematician-cum-philosopher, René Descartes, to do so as well.[71]

Here, as elsewhere in this saga, one is confronted by a series of "too many coincidences" to be entirely coincidental, for in 1618, Catholic, Jesuit-educated Descartes went to Holland and enrolled in the army of Prince Maurice of Nassau, explaining he "wanted to see the world."[72] Even more "coincidental" still, like the intelligence agent who always seems to show up at the right time and in the right place, Descartes, when hearing of the mobilization of Catholic armies to march on Bohemia, joined the Catholic armies and was actually present at the Battle of White Mountain, having picked up "news of movements in Germany before it happened."[73] Descartes was not the only famous mathematician curiously seeking out the Rosicrucians, for in 1666, the great German genius Leibniz joined a Rosicrucian society in Nuremberg,[74] and his own proposals for a learned scientific academy closely parallel the *Fama Fraternitatis*.[75]

4. The Counter-Reformation Expropriation of the Hermetic Symbols, And the Venetian Connection, Yet Again

Catholicism was not idle in sensing the danger that had now burst open in the European theater of politics. As was seen, the principle hermetic books driving the Renaissance in general and the Bohemian Adventure in particular were put on the Index of forbidden books. But there was a positive attempt to expropriate hermetic symbols for the papacy as well.[76] This, again in another of the "marvelous coincidences" that seem to be multiplying in like a rabbit-like pattern, emanated from the Jesuit center of Ingolstadt (!), where the defeat of Friedrich's armies at the Battle of White Mountain were extolled as a miracle of deliverance in a Jesuit propaganda piece replete with hermetic illustrations, the *Palma Triumphais*, by one Fredericus Fornerus.[77] Yates observes:

> In accordance with their usual missionary policies, the Jesuits evidently planned to capture the Rosicrucian symbolism and to present it in their own way in their work of re-Catholizing the conquered areas and establishing in them the Counter Reformation. A

> certain J.P.D. a S. published in Brussels in 1619 a work which was reprinted in Prague in 1620 (obviously after the Catholic triumph) entitled *Rosa Jesuitica, oder Jesuitische Rotgesellen*, which adapts rose symbolism to Catholic uses (where of course it naturally belonged, as a symbol of the Virgin) and enquires whether the two Orders, namely that of the Jesuits and that of the Rosicrucians, were not in reality one and the same body, the one having been driven into concealment to emerge later as the other.[78]

Could such a thing actually be true?

It is worth recalling in this regard that there is yet another curious Venetian connection, for while Gasparo Cardinal Contarini (1483-1542), the noted Venetian Cardinal and scion of one of Venice's most prominent oligarchical families, was busily writing Martin Luther in happy approbation, in typical Venetian fashion he managed to get himself appointed to the committee preparing the Council of Trent, and at the same time was arranging the papal approval of the Jesuit order itself![79] Paolo Sarpi (1552-1623) a century later would be the Venetian liberal Catholic voice of opposition to growing papal claims and power. Could it be true? Given Contarini's straddling of both sides of the religious divide, his correspondence with Luther and sponsorship of Ignatius Loyola and the Jesuits, and given the Templar symbolism in the Rosicrucian manifestos, the relationships of the ideas therein to Dee and Bruno, and the traditional relationship between Venice and the Templars, the possibility cannot be excluded.[80]

5. Back to the Earl of Oxford, and "The Tempest"

There is a final piece in this theater of marvelous coincidences, and that once again concerns the seventeenth Earl of Oxford, Edward de Vere, and his play *The Tempest*. Yates observed that this play, with its great hermetic magus Prospero, may have been directly connected with the Bohemian Adventure, via Shakespeare's possible contact with Michael Maier, the hermeticist who sought out the Rosicrucian brotherhood, during the latter's movements between Prague and London in the early seventeenth century.[81] Given that the Bohemian Adventure began with the royal wedding of

Friedrich and Elizabeth in 1613 and culminated with their defeat at the Battle of White Mountain in 1620, the time frame *works* when one recalls that Yates was arguing from the standpoint of the Stratford-on-Avon Shakspere being the author of the plays, for he dies in 1616, after the Bohemian Adventure has already begun. Additionally, after the death of the Stratford-on-Avon Shakspere in 1616, his fellow actors published the First Folio of the plays in 1623, at the head of which was, of course, *The Tempest*. The First Folio was dedicated to William Herbert, the Earl of Pembroke, who, with his brother, "had taken a conspicuous part in urging most strongly the support of the King and Queen of Bohemia in the great crisis of their lives, a support which was not forthcoming from James I."[82]

Edward de Vere, however, dies in 1604, nine years before the Bohemian Adventure is set in motion, and thus, on the de Vere authorship hypothesis, Yates' suggestion falls on the first count, namely, that the play could not have been written with the Bohemian Adventure in mind.[83] The fact that the play was published and dedicated posthumously to the Earl of Pembroke, however, may suggest that those responsible for the publication did perceive and understand the relevance of the play to contemporary events.

In the end, we are left with a pattern definitely suggesting hidden players, and significant clues to who those hidden players may be: Venice, and some other deep organization embedded in the instrumentalities of European power politics, but we are left with nothing certain. What *is* certain is that the hermetic movement exercised vast influence on the European imagination with its persistent emphasis on mathematical magic, and political order expressed in the metaphor of musical harmony. It is to mathematicians, and musicians, the final actors on this world stage, that we must now turn.

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1. Frances Yates, *The Rosicrucian Enlightenment* (New York: Routledge Classics, 2002), p. 41.

2. Frances Yates, *The Occult Philosophy in the Elizabethan Age*, pp. 34-35.

3. Ibid., p. 38. Zorzi even speaks of the two ways of seeking the divine

Monas or Unity, via negative theology and "divine ignorance" or via the expression of that *Monas* through its expansion into the three principle "worlds." There is here perhaps a link to Gottfried Leibniz, who shares similar preoccupations, though I am not aware of any actual or direct connection between the two men. Not surprisingly, given his fascination and preoccupation with the angelic or celestial hierarchies and with the possibility of invoking them via Kabbalistic procedures, Zorzi makes heavy use of the *Celestial Hierarchies* of Dionysius the Areopagite (Pseudo-Dionysius, q.v. p. 42).

4. Ibid., p. 35.
5. Ibid., p. 36.
6. Frances Yates, *The Occult Philosophy in the Elizabethan Age*, p. 36.
7. Ibid., p. 37.
8. Frances Yates, *The Occult Philosophy in the Elizabethan Age*, p. 43.
9. Ibid., p. 46.
10. Ibid. p. 45.
11. Ibid., pp. 44-45.
12. In this respect, the financing of de Vere's journey to Venice *by* a Venetian Jew *may* represent part of the pattern being suggested with respect to Agrippa, Bruno, and Dee by Frances Yates. While "two" may just be a coincidence, "three or more" begins to look like a pattern.
13. Frances Yates, *The Occult Philosophy in the Elizabethan Age*, p. 55.
14. Ibid., p. 48.
15. Ibid., p. 53.
16. Ibid., p. 54.
17. Frances Yates, *The Occult Philosophy in the Elizabethan Age*, p. 89.
18. Ibid., p. 111.
19. Ibid., p. 117.
20. Ibid.
21. Ibid., p. 118.
22. Ibid., p. 113..

23. Frances Yates, *The Occult Philosophy in the Elizabethan Age*, pp. 113-114.

24. Edmund Spenser, *The Faerie Queene*, II:ix:22, cited in Yates, *The Occult Philosophy in the Elizabethan Age*, p. 114.

25. Yates, op. cit., p. 115.

26. Frances Yates, *The Occult Philosophy in the Elizabethan Age*, p. 121.

27. Ibid., p. 92.

28. Ibid., p. 93.

29. Ibid.

30. Ibid., p. 94.

31. Frances Yates, *The Occult Philosophy in the Elizabethan Age*, p. 100.

32. Yates, *The Rosicrucian Enlightenment* (London: Routledge Classics, 2002), p. 26.

33. Yates, *The Rosicrucian Enlightenment*, p. 10.

34. Ibid., p. 16.

35. Ibid., pp. 4-5.

36. Ibid., p. 6.

37. Ibid., p. 9.

38. Ibid.

39. Yates, *The Rosicrucian Enlightenment*, p. 27.

40. Ibid., p. 28.

41. Ibid., pp. 28, 29.

42. Yates, *The Rosicrucian Enlightenment*, p. 25. Recall the “red cross knight” from Spenser’s *The Faeurie Queene*.

43. Yates, *The Rosicrucian Enlightenment*, p. 37.

44. Ibid., p. 39.

45. Ibid.

46. Yates hints: “Had Frederick succeeded in keeping open a liberal corridor from Holland to Venice through Germany, the advance of thought

repression in Italy, from which Galileo was to suffer, might have been checked." (p. 39)

47. Yates, *The Occult Philosophy in the Elizabethan Age*, pp. 123-124.

48. Yates, *The Rosicrucian Enlightenment*, p. 40.

49. Ibid., p. 41.

50. Ibid.

51. Ibid., p. 42, emphasis added.

52. Q.v. Yates, *The Rosicrucian Enlightenment*, pp. 40, 43. One wonders, with such obvious symbolisms, why Yates did not see the Templar symbolism of the manifestos, nor why she did not attempt to see this connection via Friedrich's family relationship to the Duc de Bouillon, which she mentions in her book. I find it difficult to believe that a scholar of her high caliber did *not* see the connection. The question is why she never *wrote* about it in her books. I suspect that the answer is rather simple. Whenever Yates approaches the subject of a "deep conspiracy," her approach typically is simply to mention the possibility, and then move on to remain focused on the issue at hand—but to drag in the Templars would have detracted from her main points, and would have embroiled her work in needless controversies over "conspiracy theories." In her day, serious revisionist work on the whole Templar-Venice issue and connection was only *beginning* to be undertaken, and drawing out the Templar-Venice connection as we have done in this work as yet another of those connections most researchers have failed to see, would have only further complicated her already detailed presentation.

53. Yates, op. cit., p. 40.

54. Ibid., p. 48.

55. Yates, *The Rosicrucian Englightenment*, p. 66.

56. Ibid., p. 50.

57. It need hardly be mentioned that many researchers claim that Dee was a spy, since it is well-known (now at least!) that his codename was "007," and that he had some relationship with Queen Elizabeth I's spymaster, Sir Francis Wallsingham.

58. Yates, *The Rosicrucian Enlightenment*, p. 54.

59. Ibid., p. 56, emphasis added.

60. It is worth nothing that after the expulsion of the Jews from Spain in 1492, many Jewish Kabbalists were welcomed at the d'Este family court in Ferrara. (Yates, *The Occult Philosophy in the Elizabethan Age*, p. 131). The d'Este family's German-Dutch branch is the Welf-Este family, with its own close ties to the modern British monarchy via Queen Victoria.

61. Yates, *The Rosicrucian Enlightenment*, p. 66

62. Yates, *The Occult Philosophy in the Elizabethan Age*, p. 73, emphasis added.

63. Yates, *The Rosicrucian Enlightenment*, p. 62.

64. Ibid., p. 85, see also p. 101.

65. Ibid., p. 102.

66. Ibid., p. 124.

67. Ibid., pp. 124-125.

68. Yates, *The Rosicrucian Enlightenment*, p. 67.

69. Ibid., pp. 102-103.

70. Ibid., p. 120.

71. Ibid., p. 151.

72. Ibid.

73. Ibid., p. 154.

74. Ibid., p. 197.

75. Ibid., p. 198.

76. Consider only Bernini's placement of an Egyptian obelisk in the Vatican, a story too complex to recount here, but one involving the great German "Jesuit hermeticist" Athanasius Kircher.

77. Yates, *The Rosicrucian Enlightenment*, p. 137.

78. Ibid., p. 137.

79. See my *Financial Vipers of Venice*, pp. 82-84.

80. What better way to transfer the vast family fortunes of the Venetian oligarchy's family *fondi* abroad, than through confusion and conflict, and the opportunities created thereby for additional profit? Is there direct evidence of this? No. But the other tapestry of relationships are there, and cannot be

written off.

81. Frances A. Yates, *Shakespeare's Last Plays*, p. 98.

82. Ibid., p. 102.

83. For the possible events behind the play on the hypothesis of de Vere authorship, see Mark Anderson, *"Shakespeare" By Another Name* (New York: Gotham Books, 2005), pp. 356, and especially 402-403.

9

THE MAGICAL ALCHEMY OF MUSIC:

AFTERTHOUGHTS ON ALGEBRAIC ANALYSIS AND THE PERMUTATIONS OF ALCHEMICAL MUSICAL PHILOSOPHY

"…Counterpoint had other meanings, other associations that referred beyond itself, and one of these was an association with alchemy."
David Yearsley[1]

"It must be owned that the style of this author is so uncommon, that a little habit *is necessary for the enjoyment of it…. His boldest strokes, both of melody and modulation, are always consonant to rule, and supported by learning; and that his flights are not the wild ravings of ignorance or madness, but the effusions of cultivated genius. His pieces, therefore, will be found, upon close examination, to be so rich in invention, taste, and learning, that… each line of them… would furnish more new ideas than can be discovered in a whole page of many other compositions that have been well received by the public."*
Charles Burney, *The State of Music in Northern Germany*, 1773, on the music of C.P.E. Bach

THROUGHOUT THE HERMETIC LITERATURE from the Renaissance through the early Enlightenment, two themes are consistently present: the stress on numbers, geometry, mathematics, and the stress on the *harmonia mundi*, on the harmony of the cosmos, the music of the spheres. There is yet another aspect of hermeticism that we have also seen consistently at work throughout this journey, and that is the belief that Hermetic systems—be they alchemy, Kabbalah, astrology, "mathematical magic," memory palaces, or any of the other systems of magic associated with it—represented a hidden, secret, and lost knowledge transmitted, but only partially, from High Antiquity. Not surprisingly, hermeticism generally and alchemy in particular exercised a hold on the imagination both of mathematical philosophy, and on music, and through

them, on the development of culture. These movements are equally complex as those at work in the literature of the age, and any attempt to survey them must of necessity incorporate volumes, and would end as a volume, since it would have to account for the movement from Hermetic "irrationality and mysticism" to Enlightenment "rationalism." No such volume is undertaken here, but for completeness' sake, something must be said in this chapter of these two areas by way of showing how Hermeticism continued to exercise the greatest minds of the age.

We are concerned with the foremost minds of these two currents, with Descartes, Newton, and Leibniz in mathematics, and with the two great Bachs, Johann Sebastian, and Carl Philip Emanuel, and as music is relatively more immediately understood than higher mathematics, our focus shall be on the latter, but on the latter as exemplifying and embodying essentially alchemical principles of the transformation of information.

A. An Aside: Descartes, Newton, and Leibniz on the Missing Ancient Technique of Mathematical Analysis

Before moving on to musical alchemy, however, we must mention something very significant about the three "prime movers" in mathematics during the early Enlighenment: Descartes, Newton, and Leibniz. Leibniz, in particular as we shall see, connects directly and conceptually to the movements of "alchemical music". Following the publication of our book *Transhumanism: A Grimoire of Alchemical Agendas,* my co-author Dr. Scott D. de Hart and I were inundated with emails from readers asking questions about the book. Accordingly, we decided to self-publish a small little book called *Talk Radio for the Eyes: Transhumanism in Dialogue*, consisting of some of these questions and our attempts to answer these questions. One of the questions we received was this:

> Gottfried Leibniz (1646-1716), the German mathematician and philosopher, known for his work in inventing the calculus along with Isaac Newton but independently of him, is also prominent as one whose contributions you associate with the "Topological Metaphor." Why?[2]

In answer to this question, we disclosed some important and little known information about the three great mathematicians:

> Like many in mathematics and the sciences in their day, **all three mathematicians were well read in ancient texts of philosophy** and, of course, of mathematics, which for these men would have meant the texts primarily of Euclid's *Elements*…and also in texts of the Platonists, Neoplatonists, and Hermeticists. In short, they knew something of the secret or *esoteric* tradition, and this was particularly true of Leibniz…[3]

Decartes invented analytical geometry, and Newton and Leibniz, of course, the calculus, and thus, there are two things to note about them: they "(1) invented mathematical tools we use today(in fact, we still use Leinbiz's notation conventions in the calculus), and (2) they were very aware of ancient texts and esoteric tradition."[4]

This is the essential context from which to view the strange remarks of all three men concerning lost mathematical knowledge. Descartes, the epitome of the emerging rationalism, and the man who more than any other banished the realm of "soul" or "spirit" from any consideration or analysis of the material world, said something truly breathtaking concerning this lost mathematical knowledge:

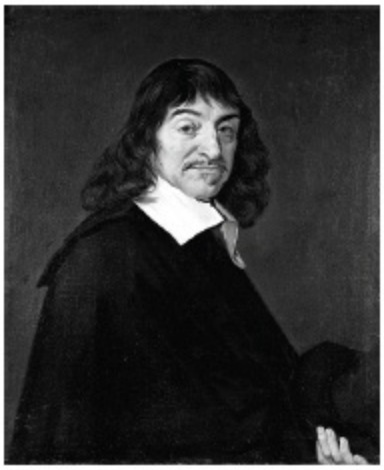
> …(We) see that the old Geometers have made use of a kind of analysis, which they extended to the solution of all problems, *albeit they have hidden it from posterity*…
>
> I well realized that they must have known a kind of mathematics that was very different from today's common one; not that I think they knew it perfectly….
>
> And indeed some traces of this true Mathematics seem to me still to appear in Pappus et Diopantgus, who, though not belonging to the most ancient ages, lived many centuries before our times. I would also think that, later one, it was suppressed by its very Authors because of a certain wicked slyness…[5]

Note what Descartes is claiming here: (1) there is a lost form of mathematical analysis known in part by the ancients, but not yet recovered by mankind in his day, and (2) this knowledge was *hidden* and *suppressed*, both ideas being very much a component of the basic hermetic world view of lost and secret knowledge.

Additionally, Descartes

> goes on to say that he suspects the ancients possessed some kind of algebraic notation for this mathematics… and …that it was a "kind of analysis" capable of expressing solutions to "all problems"…[6]

A lost form of mathematical analysis, capable of algebraic expression, and by which solutions to "all problems" could be expressed… these are rather breathtaking assertions for such a rational, and rationalistic, man, much less the inventor of analytic geometry, to make.

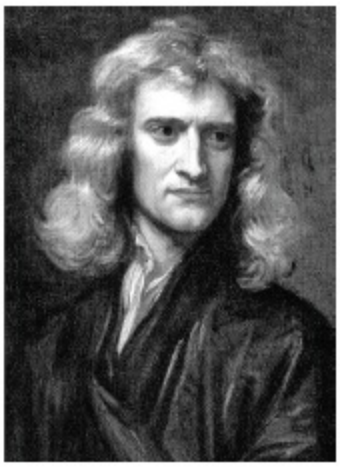


René Descartes, 1596-1650, painting by Franz Hals

Descartes was not alone, however, in this assessment, for he was joined by the other two mathematical geniuses of the era, Sir Isaac Newton, and Gottfried Wilhelm Leibniz, in suspecting that there was more afoot mathematically in ancient times than the ancients were letting on in their texts. Newton echoed him (and not without his Newtonian barbs against the great Frenchman):

> To be sure, (the Ancients') method is more elegant by far than the Cartesian one. For (Descartes) achieved the result by an algebraic calculus which, when transfused into words (following the practice of the Ancients in their writings), would prove to be so tedious and entangled as to provoke nausea, nor might it be understood. But they accomplished it by certain simple proportions, judging that nothing written in a different style was worthy to be read, and in *consequence concealing the analysis* by which they found their construction.[7]

Again, like Descartes before him, Newton, a known hermeticist and alchemist, detects the presence of a form of mathematical analysis in ancient texts that has been "concealed."



Sir Isaac Newton, 1643-1727, at Age 46, from the Portrait by Godfrey Kneller, 1689

Of the three, however, it is Leibniz who, typically, exceeded the other two men in his grasp of the details of what that lost analysis might have entailed:

> The ancients seem to have recognized and possessed such an Analysis proper to Geometry, for in their works I think I can make out some vestiges of it, *namely of an Algebra in which numbers are not the issue. Certainly it is by this art that they unfolded those propositions* (otherwise we would not have had them for such a long time) *which only with difficulty would we find by using our modern methods.* I

> think I have attained and discovered the foundation and the first lineaments of this art with which (once we have found the right symbols and established some principles) *we can obtain everything else by an imitation of calculating*, and with no need to follow the lines with our imagination—a result which I am not sure the Ancients have ever attained.[8]

Of the three men, it is Leibniz's comments that are the most intriguing,

> for we note that first, he says that this lost form of analysis had its own symbolic, algebraic notation. But secondly, and what we think is the really intriguing suggestion, is that **this lost form of analysis, while algebraic, had nothing to do with numbers,** and therefore, it was a kind of "*imitation* of calculation." In other words, it had hard and fast established formal rules that yielded rigorous results.
>
> The other clue is that Leibniz, having invented the calculus, saw all this, which means that what he is talking about is a kind of mathematical analysis **which goes far beyond what he had already invented.** Clearly, from the quotation, we think **he was trying to find this lost analysis,** and to symbolize it properly.
>
> There is another clue as well. Leibniz also searched for what he called a *characteristic universalis*, (universal symbol or expression or language) which was a kind of *meta-calculus* or formal language that would translate any other kind of mathematics or even natural languages. **Thus, we think he was aware of the Topological Metaphor**, but since Topology had not been invented yet, he called it *analysis situs*, or "analysis of the situation," and made some significant stabs in the direction of the modern mathematical langue of topology. We think, too, that he understood the **analogical nature** of this Metaphor, and was trying directly to symbolize it, to give it formal rules and properties, and hence came up with the idea of what he called *characteristic universalis*.
>
> What we find very intriguing is that, Like Descartes (whom he had obviously read) and like Newton, he believed this was a technique of analysis that had either been lost in ancient times, or as his words also

imply, had been deliberately *suppressed*. With Newton and Descartes, we encounter language that very *directly* suggests this lost form of mathematical analysis was deliberately suppressed. **What is unique to Leibniz is his perception that this analysis may not have been numerical at all.**[9]

What Leibniz is suggesting, with his idea of a universal "meta-calculus" is a formal language that incorporated normal arithmetical calculation as a *subset* of its formal procedures, but which is also capable of manipulating highly abstract and non-calculable concepts, and this, of course, implies that he understood that there was a *method of manipulating and permuting information, of processing information of all kinds, formally*. And that implies analogy and a fundamentally alchemical point of view of endless permutations as the generative creative engines of that processing. To see how this might work, we need to look at its manifestations in the other highly mathematical and hermetic art: music, and the art and alchemy of counterpoint.

Gottfried Wilhelm Leibniz, 1646-1716

B. Johann Sebastian Bach and The Alchemy of Counterpoint

In turning now to music, we are inevitably going to have to do a bit of

simplified formal musical analysis, or music theory. Readers unable to read music are advised not to despair, to trust their minds and the actual physical appearance of the notes on the scores, and the explanations in the texts referring to them. Our guides and Ariadne's threads through this complex maze will be the two great Bachs, Johann Sebastian (1685-1750), and his second-oldest son and a renowned composer in his own right, Carl Philip Emanuel (1714-1788), for both—in very radically different ways and styles—bring the alchemical permutation and transmutation of very simple basic musical ideas to an extremely high pitch of development. In doing so we see, I am bold to suggest, precisely the types of analogical processing and *creation* of information that Leibniz was suggesting, a kind of "imitation of calculation."

One tends to think of Johann Sebastian Bach's music as quintessentially rationalistic, devoid of the mystical currents associated with Hermeticism and alchemy, and indeed, in this sense, his music *does* have a certain machine-like, almost computer-algorithmic character. Careful analysis of his music will reveal that such information-processing as we typically associate with the modern computer age find a fundamental expression and beginning in this era, and precisely in music. Listening to it with all the concentration of the intellect and emotions that it demands literally can rewire the mind to think in highly analogical fashion about *all* types of information.

Johann Sebastian Bach, 1685-1750

But such a view would ignore the large influence that Hermetic philosophy

had on musical thinking and theory in Germany up to his day. David Yearsley, in a fundamental study *Bach and the Meanings of Counterpoint* pointed out that in his day, "counterpoint had other meanings, other resonances that referred beyond itself, and one of these was an association with alchemy."[10] This should not be surprising, given all the Hermetic influence we have discovered at work in Lutheran and Calvinist Germany behind the Bohemian Adventure.

Alchemy was, of course, concerned with the transmutation of base metals into gold *by the addition of the "quintessence," the material prima*, the underlying material of matter, so to speak. But in the hands of the musical hermeticists, it was the idea of the transmutation of information itself that formed the fundamental concept, and indeed, it was this characteristic—the transformation of basic information by a variety of formal processes—that *constituted* the fundamental quality of the *materia prima*, for in the understanding of that age, the mind or soul in a sense *was* the *materia prima*.

During Bach's lifetime, there was, in fact, a debate between the "musical hermeticists" and the "musical rationalists," the former of whom included the famous musician and devoted occultist, Johann Gottfried Walther, who certainly knew J.S. Bach.[11] Here, we encounter a similar attempt by musicology as in the history of science, to deny the possible influences of hermetic doctrine:

> Musicological attempts to deny the possible cogency of Walther's hermeticism… parallel efforts by historians of science to suppress the importance of alchemy for many of the leading figures of seventeenth- and early eighteenth-century rationalism, most famously Newton and Leibniz.[12]

Alchemical terms and phraseology thus suffused treatises of music theory and counterpoint in the day, calling it the "highest" type of composition.[13]

Canon itself, the most strict form of imitative musical counterpoint, was described in alchemical language as the "foundation" for all other types of composition; it was, so to speak, the musical equivalent of the Philosophers' Stone,[14] and could call forth from the musical "rationalists" of the day

denunciations as a kind of “witchcraft.”[15] Hermetical musical theorists of the day subscribed to “the Neoplatonist notion that music replicates the layout of the heavens and can work its powerful effect on man because he too is a microcosm of the universe.”[16] In other word, the procedures of counterpoint were *themselves* a microcosm, and thus able to conjure objectified emotional and intellectual *Affekten* in the human microcosm because the procedures to do so were themselves microcosms; music was high magic. Indeed, since the essence of counterpoint—two or more independent lines of music, or “voices”—moving independently and yet making harmonic sense, lies in the fact that this motion is often *contrary* between voices, evokes and embodies the Hermetic principle of the *conjunction oppositorum*, the conjunction, or harmony, of opposites.[17]

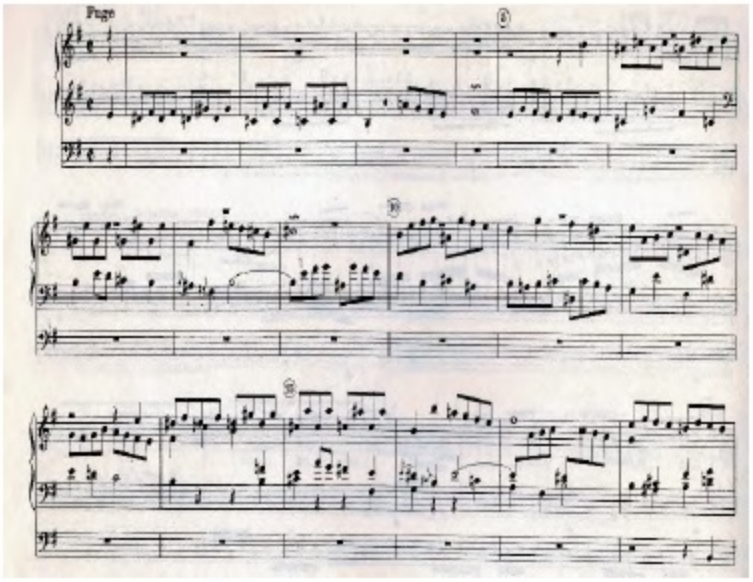
One theorist of the age could describe “the labors of the contrapuntist as he would an alchemist working in his laboratory,” and use alchemical terms such as “fabrication” or “secret laboratory”, taken “directly from the alchemist’s lexicon,”[18] and like the alchemist, the composer of contrapuntal music could be described as an *artifex*, the technical term for an alchemist.[19] The alchemical term *verwandeln* (to transform) could be used interchangeably in alchemical texts, and as a description of the permutational processes at work in contrapuntal music.[20]

These permutational processes are well known to musicians and composers, but for those who do not know them, here is a brief and incomplete list. A basic informational string, idea, or motif, can be endlessly permuted by the following methods:

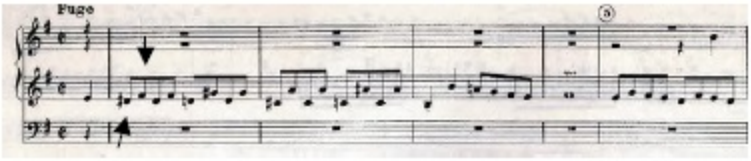
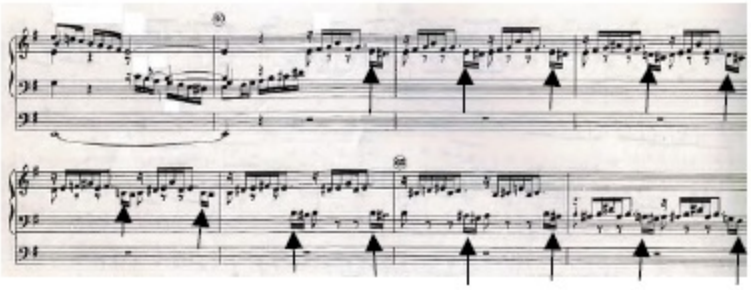
1) augmentation, i.e., slowing the tempo or speed of a basic idea down by extending the value of its notes;
2) diminution, i.e., speeding up the tempo or speed of a basic idea by shortening the value of its notes;
3) inversion, i.e., turning a basic idea or motif upside down;
4) retrograde, i.e., turning a basic idea or progression of notes backwards.

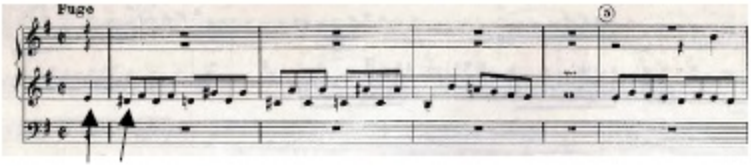
Obviously, these simple procedures *can be used in any combination with each other;* one can, for example, shorten the value of some notes in a motif,

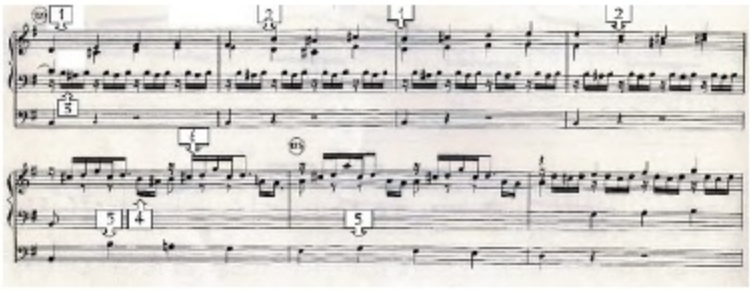
and extend the value of others, at the same time, or turn a motif upside down, run it backwards, *and* shorten or increase (or both!) the value of notes. When one realizes that any combination of these procedures can be happening in any number of voices or lines of music at the same time, then that in itself constitutes yet another kind of "meta-permutation" of its own. Levels and permutations pile on levels and permutations, and each permutation can *itself* become a kind of new motif or derivative, and then undergo *similar* treatments, and two or more basic motifs might appear in a certain order at the beginning of a composition, and their order be reversed (in yet another kind of retrograde). The key to recognizing these simple bits of musical information is thus always the underlying principle of repetition.

With these simple ideas in mind, let us now look at a few of these ideas in practice, first in Johann Sebastian Bach, and a piece of organ music known as the "Wedge Fugue" in E minor, BWV 548.[21] The fugue is nicknamed the "Wedge" because of the characteristic appearance of a "wedge" in its theme:

The Opening Exposition of the Fugue in E Minor, BWV 548, the "Wedge"[22]

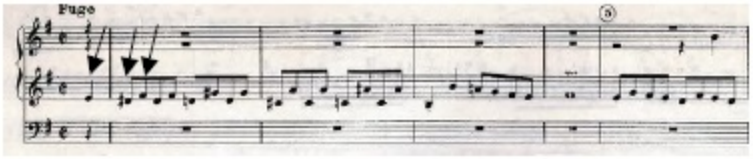
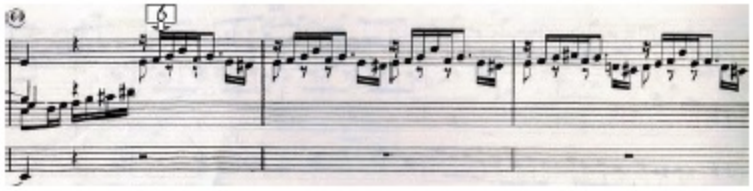
As can be seen, the fugue opens in the tenor voice, moves to the alto, then soprano, and at the very bottom, begins again in the bass or pedals(the bottom stave, showing just the first note of the bass entrance).

Now look more closely at the beginning of the fugue.

The two arrows point to the basic idea, the ascending notes, f#, g#, a, and a# finally end up on the note b, while the descending notes in the Wedge shape from which the fugue gets its nickname, descend from d#, d natural, c#, c natural, to b. Simple enough, and after all the voices are heard, along with some other musical material, we move to our first episode, where it gets "busy" with some entirely new material:

Fugue in E Minor, the Wedge, First Episode, BWV 548[23]

But notice something: while much of this material is new, there is a little reminder of the very opening two notes of the fugue itself, which are repeated constantly in the left hand, marked by the arrows above. These are already a transformation by diminution(shortening the value of the notes and hence speeding them up), of the very first two notes heard:

Notice something else, in the first episode, this sped-up two note motif *descends*, like the lower notes of the original "wedge" motif, from e, to d, to c natural, to b, and from there, to a and g, so one is already in the presence of a profoundly simple two-fold transformation.

Now consider the following passage from the development section, which, when one first hears it, sounds like it has little to do with the actual fugue subject itself, yet, the mind tells us it somehow "fits," and when one listens with intellectual attention, the reasons why it fits become clear:

Fugue in E Minor, the "Wedge," BWV 548, Development Section[24]

In this short example, there are all *sorts* of transformational alchemy going on, each of which are numbered for reference in the following explanations:

1) Note that motif 1 here are the same four ascending notes of the upper part of the initial "wedge" motif of the fugue, *augmented* in their note values, and thus, slowed down; note also that the alto and soprano voices sound this motif *simultaneously* at the interval of a third, itself yet *another* permutation of the initial ascending part of the "wedge" motif;
2) This is followed by 2, which are, in the soprano voice, the notes b, a#, and c#, and in the alto, d, c#, and e. These are the same notes as the opening three notes of the fugue itself, marked by the arrows below: Note that in the development however, the occurrence of these three notes are (a) sounded by the alto and soprano voice simultaneously at the interval of a sixth, itself a permutation, and (b) the second and third notes of the little motif are *augmented* or slowed down by increasing the note value from eighth to quarter notes;

3) In addition to all of this, note that (1) and (2) are then *repeated*, but this time, with yet *another* transformation, in that the soprano and alto voice repeated the (1) motif in the interval of a sixth rather than a third (which is an *inversion* of the interval, mathematically), and then repeat the (2) motif not in the interval of the *sixth*, but in *its* inversion of the third! As if all this were not enough, note also yet *another* subtle transformation, for in the original statement of the fugal subject, the three-note motif is *followed* by the ascending-descending "wedge" motif, whereas here, in the development, the ascending component of the wedge occurs *first*, followed by the three note motif. In other words, one is in the presence of the reversal, or retrograde, of the conceptual algorithm of the two motifs itself; the *order* has been reversed.
4) Note that while all of this is going on, the left hand or tenor voice is playing motif (3), which is a permutation of the first *two* notes of the fugue (in what music theorists call an "organ point" or "pedal point" since this is simply repeated or sustained over and over for a prolonged period of time; and *then*,
5) When motif (6) is heard, which is but a repeat of what was heard in the right hand or soprano voice of the first episode which we already saw, marked by the numbered arrow below, in the development, the two-note motif accompanies it, just as in the episode. But there is something *else* going on while all this is happening, and that is motif (5), heard in the bass or pedals, which is the *descending* part of the initial "wedge" motif, transformed by *augmentation* once again, by lengthening the note values.

Now whether or not the reader has understood all the exact technical descriptions here or not, the exercise cannot have been fruitless, because the inevitable impression of all of this is that the examples shown—and the whole composition is full of endless examples—are *all* based on tiny sections of the original fugue statement, which sections are then used as bits of information, and deliberately and consciously subjected to permutations and combinations of permutations, creating ever more and more versions of the same information. The entire process is supremely alchemical, and thus is also highly analogical, since the motifs all function as analogies of each other, driving ever more creations of new information. And the reader will have noted something else, in the short little example of the development passage just analyzed, one encounters yet again the alchemical and hermetic example of the conjunction of opposites, *since the soprano and alto voices ascend, and the bass descends, thus making this whole passage yet another subtle example of the ascending and descending motif of the original fugue statement itself.* Analogies within analogies, encompassed by yet another macro-analogy!

With this in mind, it is now time to turn to the other great transformational magician and musical *artifex* of the Bach family, Carl Philip Emanuel Bach, Johann Sebastian's second oldest son.[25]

C. Carl Philip Emanuel Bach and the Alchemy of Permutation

1. Critical Assessments of C.P.E. Bach's Music

No composer in musical history has had a more varied reception and assessment by musical critics and popular audiences than has C.P.E. Bach. In his day he was, of course, *the* Bach, whose fame as a composer and keyboardist had spread far beyond Brandenburg Prussia. It was of C.P.E., for example, and not of his now more famous father, that Mozart is alleged to have said "He is the father, we are the children; whatever we do right we owe

to him. He who does not own to this is a scoundrel." It is to C.P.E.'s solo keyboard sonatas that Beethoven often repaired for his own inspirations. Haydn, of course, studied these assiduously, and Mozart's piano concerti sometimes contain quotations from Emanuel Bach's harpsichord concerti. In his time and well into the early nineteenth century, critics hailed him as an *Originalgenie*, an "original genius," a term which served to indicate Bach's utilization of the procedures and theory of the Baroque, inherited from his father, in a radical manner that designed and created—one is tempted to say "engineered"—a whole new style almost completely his own. One senses that C.P.E. Bach is indeed a "bridge composer," but this bridge, unlike so many others of his era, is not some quaint covered bridge over the rustic backwaters of music, but a huge, magnificent, and elegant span towering over the landscape and efficiently funneling vast amounts of musical traffic from one era to the next. One may even go so far as to say that his style is the original metamusical synthesis, and those later styles of Beethoven, Haydn, and Mozart are the fragmentation of it, as each took certain elements to create their own musical voice, each a reduction in some sense of the Emanuelesque whole from which they originated.

With Mendelsohn-Bartholdy's "rediscovery" and popularization of his father's works, C.P.E.'s popularity among lay and critical audiences was quickly eclipsed. Later audiences, subjected to performances of Emanuel Bach's *Gebrauchmusik* or "necessity music," written for popular tastes and consumption, were seldom exposed to the breathtaking character of his solo and concerto keyboard works, and when they were, the intensity and rigorously calculated passion of the latter output often misled Romantic audiences, which misunderstood his compositional theory and process as too intensely personal to be understood with the immediacy sought by Romanticism. …And yet, his music is also so intense and personal that few, if any, Romantic composers ever approached it.

Carl Philip Emanuel Bach, 1714-1788

In the twentieth century, however, and more particularly from about 1960 onward, his popularity has grown steadily, as the more intellectually sophisticated audiences of this century are exposed to the keyboard works in which Emanuel Bach threw convention aside and composed "for himself, and in full freedom," as he put it. It is in those works that one can find approaches to the polyrhythms and polytonalities of a Stravinsky or the atonal serial procedures of a Schönberg. Even more recently, with the completion of the Helm thematic catalogue and the increasing publication and recording of these works, his popularity has grown as well, and musical criticism—if not popular audiences—seems ready to restore him to the place of equal rank with the other great eighteenth century composers.

Not surprisingly, this new appreciation has been gained by a close analysis of his early harpsichord concerti, about which Bach admitted, as has been mentioned, that he had composed them "for (himself), and in full freedom." Of these works, a variety of critical praise has been given. They evidence a "rich variety of procedures with his handling of form,"[26] and proffer evidence of "salient probes into the musical future,"[27] probes in which—with all the perspicacity of his genius—he often *parodies* stylistic conventions to develop only much later.[28] They are the earliest summit of the eighteenth century classical concerto,[29] or better, are a kind of "proto Neo-Classicism" seemingly lifted from the twentieth century and placed anachronistically in the eighteenth.

According to Carl Friedrich Zelter, one of Bach's earliest proponents, a clear distinction existed between these early works composed in Frankfurt-an-der-Oder and Berlin, and the decline evident in his output after his move to Hamburg in 1767. This is not surprising, given the extraordinarily heavy round of composing "necessity music" for popular consumption that Hamburg demanded. The fact that Emanuel Bach was himself conscious of this difference in his own output indicates that he held to a clearly defined theory of musical tastes, styles, and compositional processes, tailored for specific effects for specific audiences. In any case, Zelter wrote of these early works, and in particular the early harpsichord concerti, that they were "the product of a great and marvelous imagination," composed with a high degree of "assurance, freedom, steady fluency, and depth."[30] Of Wq. 23, that zenith of Bach's compositional style and method, Zelter said—with a great degree of understatement—"enraged, unbridled, thrilling, bizarre."[31] Emanuel Bach was, according to Zelter, "one of those artists whose style resists all attempts at imitation,"[32] and a genius who bore "not the slightest resemblance to his father."[33] Indeed, it may probably be fairly stated that he bore not the slightest resemblance to anyone else, either.

Modern critics have come to echo Zelter's sentiments—after a century of critical senescence and myopia—as a survey of quotations will demonstrate. Emanuel Bach possesses a highly refined "formal sense" which simultaneously exhibits a great "sophistication in the treatments of detail."[34] His music reveals an "exquisite sense of humour,"[35] often depending for its effects "on a single exquisite detail, cleverly manipulated,"[36] and a deliberate "planning and calculation at the local level," in which "capricious details" were ever modified in works undergoing seemingly constant revision.[37] One may encounter in them a deliberate stylistic eclecticism and diversity,[38] often in "a single work"[39] and many times in a single movement, all of which engages the musical intellect in a multi-layered and detailed game.[40]

Part of this "game" includes a fact that all other analysts and critics of Emanuel Bach's music have entirely *misunderstood* and *missed*, and that is the numerous *various manuscripts* of the same concerto, each with slightly different treatments of the same material, and all in the hand of Emanuel Bach himself. This has led, of course, to the usual critical game among

critics, who seek by a variety of inscrutable and ridiculous processes to determine which of the manuscripts and versions is "the most authentic" and "closest to Emanuel's final intentions." This entirely misses the point of Emanuel's compositional style and process, for *each* of these versions is a study of the same musical object and *Affekt* under different treatments, permutations, points of view, rather like the various paintings of the same object by the 19th century Impressionists . . . there *is* no "final" or most "authentic" version, because all of them are *studies* of a musical object and a metamusical compositional process. In this, Emanuel Bach is utterly unique of all composers, bar none.

This eclecticism accounts for the fact that Bach's style "evades segmentation into clear periods or stages of morphological progression."[41] Indeed, Bach transcends, as it were, the normal Baroque, Rococo, Gallant, Classical and Romantic periods of musical style and form. One senses an *archetypal* quality that has led some modern critics and musicologists to dub him "the composer's composer." It is this archetypal quality which perhaps also explains why critics and musicologists have such difficulty in creating a system or technique of analysis to give it formally explicit description. It is almost as if Emanuel Bach's music is itself a kind of "musical calculus" describing the forms and procedures of *other* music. One is reduced, initially therefore, to the compilation of a catalogue of *in*formally explicit statements of his methods:

A glance at some of them is itself illuminating, however. His keyboard concerti evidence:

(1) "…extremely broad developmental context…"[42]

(2) "…experimental and increasingly bold style…"[43]

(3) "…(a) plateau of 'refinement'…"[44]

(4) "…aphoristic motifs, connected movements …radical harmonic adventure…"[45]

(5) "…conscious and intellectualized manipulation of expectation…"[46]

(6) melodies that are "'non-tunes'… highlighting Bach's innovative 'post-Baroque but anti-Classical' concept of melody;"[47]

(7) "the striking and memorable motif…"[48]

(8) "'non-constant'… stylistic anomalies (resulting) from his practical and flexible abilities… ever-changing, capricious, and kaleidoscopic musical surface,"[49] a melodic process which is "progressively more non-constant;"[50]

(9) a process of transformation which "operates at all levels of his compositional process, from its harmonically founded base to his continuous small changes of surface detail;"[51]

(10) the willingness to transcend rules to produce "new revelations;"[52]

(11) "…the marriage of practical skills and thorough musicianship with speculative and theoretical interests;"[53]

(12) "…the ebb and flow of feeling, storm and stress, tension, the play of the passions…"[54]

(13) "…an encyclopedia of fundamental tonal procedures;"[55]

(14) "…improvisation…shaped and formed by thought disciplined to a high degree of formal precision:"[56]

(15) "… a cool intellect behind the philosophical affections;"[57]

(16) "…stabs of contrasting feeling, halting rhythms, enharmonic modulations…"[58]

(17) "…a kind of tonal (alchemy);"[59]

(18) "…ambiguity between major and minor…"[60]

(19) constant interruptions of phraseology, "sforzandos(sic), hesitations, and sudden pianissimos…"[61]

One senses from this list, perhaps, a frustration on the part of critics with their ability to come to grips, even in their praise, with the inner logic of Emanuel Bach's musical structures and compositional procedures.

In any case, we agree with Philip Barford, whose words we cite to summarize these evaluations; C.P.E.'s work "is a constant challenge to our deeper musical perceptions, a constant stimulus to aesthetic speculation, a thought-provoking example of the way conscious reflection can significantly affect the course of musical history."[62] Indeed, "we shall have to admit that

we are dealing with a mind of considerable intellectual subtlety. This may lead us to the view that Emanuel Bach was primarily a theorist who consciously manipulated his effects with a cold appraisal of their impact upon the listener."[63] Barford goes further than most into the penetration of the interior logic and metaphysics operating in Bach's theory of musical imagination when he pointed out the profound connection of his music to the regnant philosophical impulses of Enlightenment Germany.[64] These impulses may be reduced to two broad paradigms: (1) the desire to *catalogue* human knowledge and experience comprehensively; and (2) from this data, *to draw scientifically valid and formally explicit rules of human behavior, governance, and morality.*

It is the thesis of this section of this chapter that C.P.E. Bach (1) followed both of these impulses rigorously and deliberately; and (2) that detectable in his music are *fundamental rule-types, or musical paradigms, capable of expression in the formally explicit notation of the linguistic calculus, modified to account for the flow of musical and harmonic time;* and (3) these rule-types were deliberately and logically manipulated by C.P.E. to produce and manipulate specific emotional *Affekten* in his listeners. Here we detect why it was so difficult for Romanticists to come to grips with Emanuel Bach's music, for unlike a Romantic composer, C.P.E. was *not* trying to communicate *his* particular emotion or subjective feelings, but rather, to discover and create the formal and tonal procedures and structures to *produce or conjure the particular emotion and intellection as such,* the *Affekt* itself, not only in the listener(s) but in the performer(s). The critics' difficulty in assessing C.P.E. Bach's music is itself an *Affekt* of its deliberately calculated "meta-musical" nature.[65]

This is not to say that other composers' music is not capable of the type of linguistic or rhetorical analysis suggested here. Leonard Bernstein suggested in his celebrated Norton Lectures at Harvard University in 1973 that most music was capable of linguistic and rhetorical analysis and even of Chomskian analytical explicitness. I argue, however, that C.P.E.'s use of such procedures was not only intuitive, but that these intuitions were *consciously analyzed by him and systematically formulated;* his output therefore constitutes, as one critic has suggested, a practical inventory of these principles. In this regard it is worth citing yet another remark of Philip

Barford: “Again, Bach was one of those composers… who could be musically inspired *by an intellectual idea about music*.[66] To employ the Chomskian metaphor suggested by Bernstein, I argue that C.P.E. Bach had an idea “about” music and musical aesthetics and musical “deep structure,” which his keyboard music actualizes and synthesizes at the surface structure level in such a manner that the deep structure itself often surfaces in a way that it does in no other composer.

However, before one appreciates the formal precision with which Emanuel Bach incorporates the tropes and figures of rhetoric, one must first rehearse the non-explicit catalogue of these compositional procedures as stated by critics.

2. Non-Explicit Statements of the Rules of Emanuel Bach’s Compositional Process

Critics have recently sought, and with a great measure of success, to state precisely, and with as much concision as possible, what it is that makes Emanuel Bach’s concerti for harpsichord and his solo keyboard works so unique. These statements may simply be quoted as a series of

Harmonic, Rhythmic, Formal, and Melodic Rules for Composing in the ‘Meta-Style’ of C.P.E. Bach

(1) “(Establish) the expectation of stability and regularity with a forceful motif that is rhythmically and harmonically straightforward;”[67]

(2) “But then immediately (defeat) this expectation” by avoiding exact repetition of that motif;[68]

(3) Maintain, heighten, and rekindle alertness “through defeats of expectation in second or later phrases;”[69]

(4) Employ a sonata-allegro form “whose essential structure is articulated by the solo entrances, not the ritornellos(sic);”[70]

(5) “Escalate the level of virtuoso activity (approaching) a tutti return;”[71] by:

  (a) “driving rapid surface rhythm” increasing in vigor and intensity as it approaches a (piano) climax);[72]

(b) and intensify expectation by "a series of cadential delays;"[73]

(c) "hyper-active complexity of melodic detail…"[74]

(d) "written-out embellishment(s)…"[75]

(e) "(abundant) changes of register…"[76]

(f) "(abundant) changes of direction…"[77]

(g) "rhythmic obfuscations"[78] employing all the standard devices of

[i] syncopation

[ii] diminution

[iii] augmentation

[iv] fragmentation

[v] fermatas, either

[a] "elaborated"[79] or

[b] "unelaborated"[80]

[vi] suspension of all action "through silencing rests" and "dramatic silences"[81]

[vii] "(following) rests with 'syncopations' and 'disoriented upbeats;'"[82]

[viii] changes of pace through "formal tempo designations"[83] and by

(h) "varying (and intensifying velocity) of levels of rhythmic activity;"[84]

(i) "Convulsive accelerations" or "abrupt (deceleration);"[85]

(j) "feigned modulation" and other "rational deceptions."[86]

These rules now begin to reveal the difficulties of musical analysis of his music, for—accurate as they are—they fail in several important respects. They fail to show how Emanuel Bach *combined* them, when he did so, why he did so, and most importantly, they fail to suggest what sort of an *Affekt* he was trying to conjure. Indeed, as I stated in notes 47 and 48, *the assignation of an emotional descriptor to any such combination misses the point*, for C.P.E. is not trying to communicate any subjective emotional or intellectual

state, and hence, only a thoroughly abstracted symbolism of statements and therefore derivatives, as well as a symbolism of the involved abstracted *functions and their combinations* can communicate these accurately. To dig deeper into the inner aesthetic relationships of these rules, we must again turn to the observations of Philip Barford and to C.P.E.'s understanding of the Baroque *Fortspinnung*[87] technique of motivic variation inherited from his father and profoundly modified in his own hands, before we can proceed with a formally explicit analysis.

3. The Theory of Philip Barford and the Transformational-Generative Approach of The Remainder of this Chapter

It is best to state Barford's basic approach to Emanuel Bach's keyboard music in his own words:

> In his work, the functions of the musical intellect are closely associated with *self-generated emotional impulsions.* The expression of feeling and emotion is a marked feature of this music **because intellect has prejudged them…** Again, Bach was one of those composers…who could be **musically inspired by an intellectual idea** *about* **music,** even to the extent of **composing from an essentially non-tonal image—**as, for example, an interesting notational configuration or the actual feel of a particular manipulative pattern on the keyboard.[88]

Put differently, this "idea about music" and the "non-tonal images" which form the core of its inspiration may be understood to be those formal rule-types made familiar by Chomskian grammar and previously known to scholars of rhetoric. Thus, the non-tonal image is *not* for Bach an attempt to presage the "program music" of the 19th century Romanticists—such as Berlioz's *Romeo and Juliet* with its record of Berlioz's attempt to record his subjective impressions of the tragedy in music, and to afford the audience a dubious external reference from which to "understand" the work—but it is rather an attempt to deal with the grand rhetorical abstractions and tropes themselves and translate them directly into musical terms to achieve an *Affekt,* howsoever one labels them with emotional adjectives or associates the

latter externally.

Bach's musical theory evidences a musical meta-grammar which is inclusive of consciously perceived *deep structure motifs* which emerge, unaltered, in their first primitive articulation in the surface structure, and *then* are transformed according to all the alchemical and rhetorical devices standard to musical permutation in the surface structure, right before the listeners' ears, as it were. His concerti are therefore both compositions, exercises in composition, and theoretical essays on the art of the compositional process, all simultaneously. These tiny motifs, and their even smaller musical "quanta," the self-generated musical strings themselves, each with their own carefully calculated *Affekt,* are all manipulated in transformational processes and in structural combinations which have been prejudged, analyzed, and selected by the musical intellect for their *Affekt* both on the composer, performer, and listener in one act of musical comprehension. It is the immediacy of these transformations—even in their most engineered spontaneity—appealing directly to the innate grammatical competence in the listener, that allows him to participate in the comprehension of the *Affekt* actively, not *passively,* as he would if he were merely the recipient of a communication of Bach's *subjective* emotions. This is why one so often comes away from Bach's music, not exhausted or tired, but exhilarated, wanting more, or to hear the same piece again and again, in order to more consciously perceive those transformations and the *Affekten* they conjure.

If we were to sum it up, Emanuel Bach's musical aesthetic is at once both extremely rational, objective, and dialectical, but also profoundly mystical. It is his priority of the musical intellect to the emotions conjured—not communicated!—that so distinguishes Emanuel Bach's music, even at its most "romantic," from that of Romanticism itself, where the musical intellect is *subordinate* to the subjective emotional impulse of the moment. This perhaps accounts for C.P.E.'s unpopularity in the more intellectually *degage* Romantic era, and for his popularity in the Enlightenment and the technologically sophisticated latter 20th century.

It is this view of musical aesthetics that also accounts for the peculiar plasticity and remorseless logical development of his music all at the same time, for he is not trying to convey *his* emotions to the listener, but to

experience *with* him a given *Affekt* as such; it is for this reason that Emanuel Bach insists that one cannot conjure a given *Affekt* in music unless one is actually, at that moment, moved *by* it. Barford comes the closest to the almost Pythagorean and alchemical impulse of Bach's music when he writes that "the deliberate and direct stimulation of the passions… by the *calculated* progresssion of chords, arpeggios, runs, modulations, accenting passing-notes" and so on, is a central feature of this initial "generating motif." That generating motif emerges, untransformed, from musical deep structure and is, in effect,

> The central psycho-tonal nucleus of an *Affekt.* In analyzing a generating statement, we arrive at smaller units—"moments" or "quanta" comprehended by the *Affekt*… expressed in dramatic twists of figuration, individual fragments of harmony, or even moments of silence pregnant with expressive intention.[89]

Bach's music often reaches that synthesis of objective and subjective impulses most characteristic of liturgical music:

> Certain groupings of sounds had, in the prehistory of music, magical effects. That is to say that certain tonal orders could be systematically used to produce specific physical changes. There is a close link between incantation undertaken for magical purposes, and liturgical singing undertaken for spiritual ones. A man could be "enchanted" by the repetition of certain intervals at a certain pitch. Changes of interval relationship and pitch produced appropriate subjective modifications.[90]

All of these feature combine in his music to produce an "enchantment" from a sublime and calculated use of the recapitulational principle embodied in his sonata-allegro form, in which the musical "quanta", the "parts become microscopic epitomes… of the whole."[91]

4. A Catalogue of the Harpsichord Concerti of C.P.E. Bach

Before proceeding to the examination of C.P.E. Bach's transformational

generative procedures and structures, it is necessary to catalogue his harpsichord concerti output. The catalogue numbers of the thematic catalogue of Alfred Wotquenne are given because of their greater familiarity.

Wotquenne Number	Key	Instrumentation	Year and Location Composed
Wq. 1	A Minor	Harpsichord, Strings	1733 Leipzig
Wq. 2	E♭ Major	Harpsichord, Strings	1734 Frankfurt-an-der-Oder
Wq. 3	G Major	Harpsichord, Strings	1737 Frankfurt-an-der-Oder
Wq. 4	G Major	Harpsichord, Strings	1738 Berlin

Wq. 5	C Minor	Harpsichord, Strings	1739 Berlin
Wq. 6	G Minor	Harpsichord, Strings	1740 Berlin
Wq. 7	A Major	Harpsichord, Strings	1740 Berlin
Wq. 8	A Major	Harpsichord, Strings	1741-2 Berlin
Wq. 9	G Major	Harpsichord, Strings	1741-2 Berlin
Wq. 10	B♭ Major	Harpsichord, Strings	1741-2 Berlin
Wq. 11	D Major	Harpsichord, Strings, (trumpets & tympani in some versions)	1741-2 Berlin
Wq. 12	F Major	Harpischord, Strings	1744 Berlin
Wq. 13	D Major	Harpsichord, Strings	1744 Berlin
Wq. 14	E Major	Harpsichord, Strings	1744 Berlin
Wq. 15	E Minor	Harpsichord, Strings	1745 Berlin
Wq. 16	G Major	Harpsichord, Strings	1745 Berlin
Wq. 17	D Minor	Harpsichord, Strings	1745 Berlin
Wq. 18	D Major	Harpsichord, Strings	1745 Berlin
Wq. 23	D Minor	Harpsichord, Strings	1748 Berlin
Wq. 24	E Minor	Harpsichord, Strings	1748 Berlin
Wq. 25	B♭ Major	Harpsichord, Strings	1749 Berlin
Wq. 26	A Minor	Harpsichord, Strings	1750 Berlin
Wq. 27	D Major	Harpsichord, Strings (2 Oboes, 2 Trumpets, 2 Flutes, and tympani in some versions)	1750 Berlin

Wq. 28	B♭ Major	Harpsichord, Strings	1751 Berlin
Wq. 29	A Major	Harpsichord, Strings	1753 Berlin
Wq. 30	B Minor	Harpsichord, Strings	1753 Berlin
Wq. 31	C Minor	Harpsichord, Strings	1753-5 Berlin
Wq. 32	G Minor	Harpsichord, Strings	1753-5 Berlin
Wq. 33	F Major	Harpsichord, Strings	1753-5 Berlin
Wq. 34	G Major	Harpsichord, Strings	1755 Berlin
Wq. 36	B♭ Major	Harpsichord, Strings	1762 Berlin
Wq. 37	C Minor	Harpsichord, Strings	1761 Berlin
Wq. 38	F Major	Harpsichord, Strings	1763 Berlin
Wq. 39	B♭ Major	Harpsichord, Strings	1765 Berlin
Wq 41	E♭ Major	Harpsichord, Strings (2 Flutes, 2 Horns in some versions)	1769 Berlin
Wq. 42	F Major	Harpsichord, Strings	1770 Hamburg
Wq. 43, #1	F Major	Harpsichord, Strings, 2 horns, 2 flutes	1772 Hamburg
Wq. 43, #2	D Major	Harpsichord, Strings, 2 horns, 2 flutes	1772 Hamburg
Wq. 43, #3	E♭ Major	Harpsichord, Strings, 2 horns, 2 flutes	1772 Hamburg
Wq. 43, #4	C Minor	Harpsichord, Strings, 2 horns, 2 flutes	1772 Hamburg
Wq. 43, #5	G Major	Harpsichord, Strings, 2 horns, 2 flutes	1772 Hamburg

Wq. 43, #6	C Major	Harpsichord, Strings, 2 horns, 2 flutes	1772 Hamburg
Wq 44	G Major	Harpsichord, Violins, Viola	1778 Hamburg
Wq. 45	D Major	Harpsichord, Violins, Viola	1778 Hamburg
Wq. 46	F Major	2 Harpsichords (or 1 Harpsichord, 1 Piano-forte), Strings, Horn	1740 Berlin
Wq. 47	E♭ Major	Harpsichord, Piano, Strings, 2 Horns	1788 Hamburg

A careful consideration of the above chart will indicate that most of Bach's steady output of harpsichord concerti took place in the Berlin years. A glance at the keys chosen will reveal more significant information.

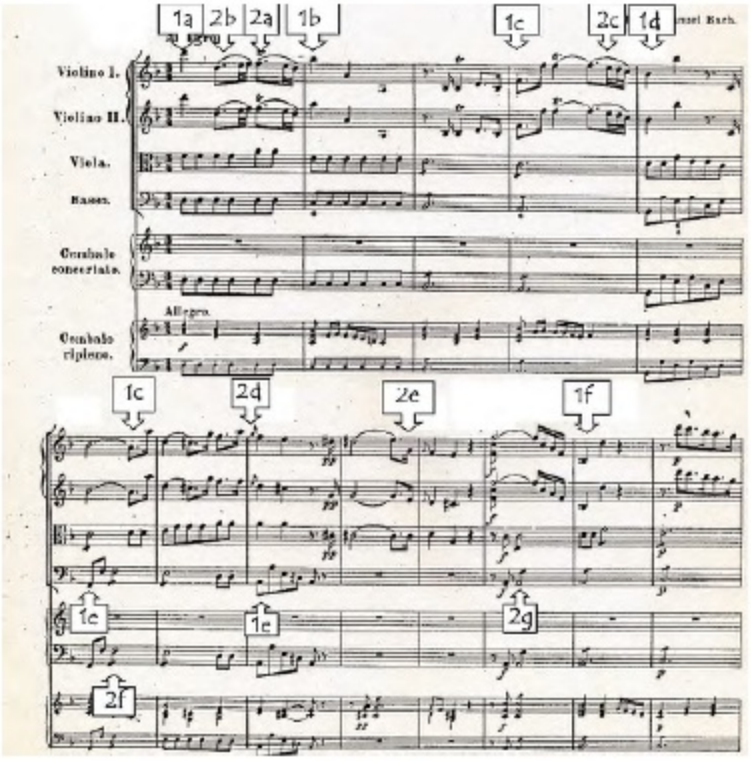
Breakdown of C.P.E. Bach's Harpsichord Concerti by Keys:

Major Keys	*Number of Concerti*	*Minor Keys*	*Number of Concerti*
C	1	c	4
D	6	d	2
E	1	e	2
F	6	f	0
G	7	g	2
A	3	a	2
B	0	b	1
C♯/D♭	0	c♯/d♭	0
E♭	5	e♭	0
F♯/G♭	0	f♯/g♭	0

This is revealing for several reasons. First, the number of major sharp keys, 17, is approximately equal to the number of major flat keys, 16. But when one moves to the minor keys, the number of flat keys, 8, is more than twice that of the number of sharp keys, 3. Secondly, there are 34 major key works as opposed to only 13 minor key works. But finally, and most significantly, the total output in this genre indicates a fascination, even a centering upon, certain keys which are all near relations to each other, centering upon the related keys of (1) D, G, and A Major; (2) C, F, G Major, implying a *very* deep structure of C and D Major as tonics, with G/F and A/G as the sub-dominant and dominants to those two tonics, respectively. Similarly, one has a centering in the minor keys upon (1) c, d, and g, and (2) a, e, and b minor.

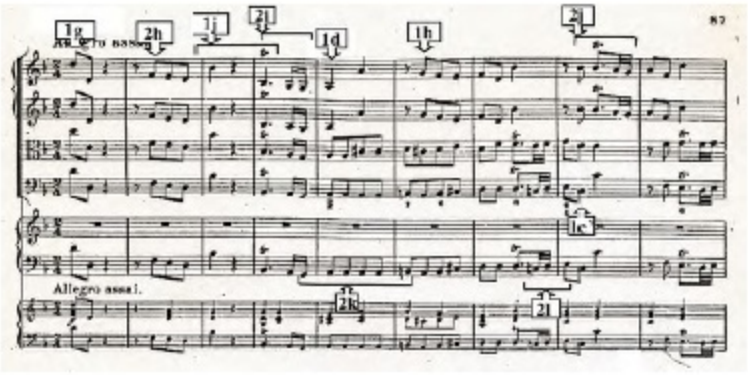
5. The Analysis of C.P.E. Bach's Transformational-Generative Compositional Process in Wq. 23 in D Minor

With these thoughts in mind, we will look at one of the most concentrated and brutally logical expressions of Emanuel Bach's compositional, and highly alchemical transmutative, art, the concerto for harpsichord and orchestra in D Minor, Wq. 23, composed in Berlin in 1748.



C.P.E. Bach,
Concerto for Harpsichord and Orchestra in D Minor, Wq 23(1748), I, Allegro Assai,
Measures 1-13

If one looks at this score carefully, there are two, and only two, basic motifs in evidence, a falling octave, labeled “1” in the example above, and three note falling sequence, labelled “2” in the example. Note the letters, however, because both motifs are turned upside down, as with 1c, 1d and 1e, or run in retrograde backward movement, as with 2b, where the notes are also subjected to *diminution* (sped up), or 2g, where they are subject to augementaion (slowed down). But why the letters?

To understand why, one needs to look at the beginning of the *third* movement, where one again finds the same two motifs, the falling octave, motif 1, and the falling three notes, motif 2. Here, more permutations are also immediately performed, as with 1j, where the falling octave is subjected not only to augmentation, but a rest, a moment of silence, is interposed between the two notes of the motif. And again, motif 2 is subjected to retrograde motion, as in 2k, where additional notes are added to the first note, a permutation that is both augmentation and auxesis, and 2l, where the retrograde motion is subjected to diminution in its last two notes.

C.P.E. Bach
Concerto for Harpsichord and Orchestra in D Minor, Wq 23 (1748),
III. Allegro Assai

In other words, in both movements[92] Emanuel Bach is telling us something profound: *we never hear the original motifs of the piece; they are heard in the mind's ear, in silence, in a kind of "timeless," though moving, deep structure; what we hear in the piece has emerged already transformed, the piece is already an analogue of a "deeper" unheard piece*, as it were. We do not know how fast, or slow, that silent deep structure piece moves; the motifs exist in pure abstraction in a world of their own, and we know this, again, because the second slow movement also is composed around the same motifs.

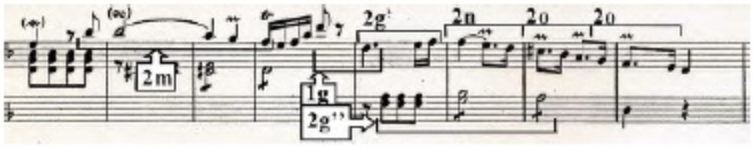
Hence the letters, for what the letters are telling us is that each initial hearing of the motif is already a *set of derivatives*, which, to draw a mathematical analogy, we may infer as *first order* derivatives. One might symbolize this extremely abstract catalogue like this:

Motif 1 and 2 First Order derivatives:

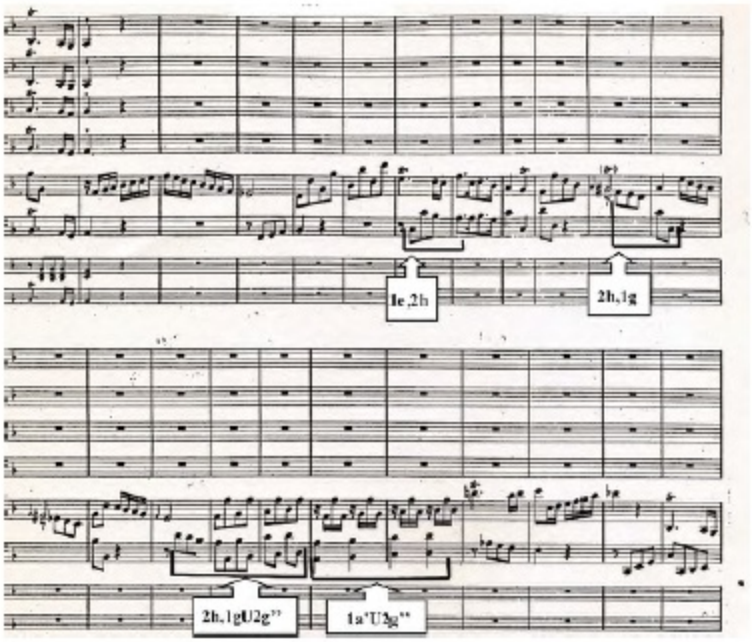
$\partial_{1(a\ldots n)}, \partial_{2(a\ldots.n)}$.

Thus, their occurrences *in combination with each other from almost the beginning of each movement constitute derivatives of derivatives, and thus second order derivatives*, which might be symbolized in this or some similar fashion:

$\partial^2{}_{1,2(a\ldots.n)}$.

Now look at the following example from the solo development of the third movement:

Concerto for Harpsichord and Orchestra in D Minor, Wq 23, III, Measures 71-78

Again, one sees “first order” derivatives, like 2m, 2n, 2o, or 1g, but look at 2g ′, which is imitated in the bass voice by 2g″, but imitated with augmentation. 2g′ might reasonably be viewed as already a second order derivative, since it is a retrograde motion, d-e-f, of the original falling three note motif, f-e-d, (in which case we would write 2g″), and thus, 2g″ in the base is a *third* order derivative, because it is both retrograde and augmented(2g‴). We know that the falling version of the three note motif is intended to be the principal expression of this motif, since C.P.E. shows us this by beginning the third movement with it, and thus, when the *first movement* is begun, motif 2b is already in retrograde, and hence, *a second order derivative* which is sounded *before* the first occurrence of the motif in its “proper” direction! Subtlety upon subtlety!

Before we leave C.P.E. Bach, it is worth having a look at one more passage, where in spite of the simplicity of its appearance, many more transformations are in evidence. Consider this rather extraordinary passage from the purely abstract combinatorics and transmutations going on:

C.P.E. Bach,
Concerto for Harpsichord and Orchestra in D Minor, Wq 23, III Allegro Assai,
Measures 123-143

Look closely at “1e, 2h”, for now we have yet *another* derivative, where the end of 1e is also elided with the beginning of 2h, and by reversal and ellison, a new derivative is born by the combination of the two, a kind of possible *third* order derivative. He then varies this process, by reversing the order *again* with “2h, 1g”, creating a second “third derivative” form.

Some might object that this extremely abstract formalism is as far from his mind as topology was from Leibniz or Newton, but Emanuel Bach lets us know, in no uncertain fashion, that he means business with 2h, $1g \cup 2g''$, for look at what is going on:

1) the order of motifs is again retrograded, the three note falling motif, 2, being heard before the octave motif, 1, is heard. When the octave motif *is* heard, it is simultaneously combined with the *retrograded* version of the falling three note motif, 2g, and hence the combinatorical symbolism here, $1_g \cup 2_g''$, is entirely appropriate. We are now possibly in the rarefied realm of a *fourth* basic derivative type.
2) But that isn’t all. Immediately *after* this he repeats the basic idea that we have just examined, by sounding the notes of the octave motif, 1,

simultaneously, while *combining* them we the retrograded three note motif, which itself has been expanded to a *four* note rising motif, a, b flat, c, and d.

6. Music, Mathematics, and the Alchemy of the Transformation of Information

So why have I bothered the reader with extensive—and for the musicologist, vastly oversimplified—analysis of just *selections* from two highly intellectual composers and two highly intellectualized pieces of music?

For a very simple reason. It will be recalled that the principal thrust of Hermeticism was the fundamental agreement of mathematics and *music*, and thus, following the suggestion of Leibniz, *it may have been some highly abstracted form of analysis, derived from music and its alchemical, combinatorical processes, that constituted a component of the lost form of analysis of the ancients, one that, moreover, was capable of algebraic expression, and which was an "imitation of calculation."* By concentrating on music, particularly in the hands of the Baroque masters, one sees how tiny bits of information can be "sliced, diced, and spliced" by a variety of fundamental procedures that, used in combination, can generate almost effortlessly an endless analogical stream of information, all permutations of the same fundamental idea. There was a *reason*, in other words, that the ancients with their mathematical obsessions, believed in the music of the spheres and believed it to be fundamental to the information-organizing processes of the cosmos. There is a *reason* that music was linked so inextricably with cosmology and physics in the hermetic systems, and that reason was *not* confined, as most modern researchers would have it, to "sacred geometry" and "the harmonic series," but was rooted much more fundamentally in the permutational processes behind musical information itself. Leibniz recognized much the same thing when he stated that there was a form of analysis not related to number, at all, that could be formally manipulated nonetheless. It is not just in literature, theater, or poetry, but also in the music that begins to be composed in the late Renaissance and reaching its height in the Baroque era, that one encounters the Hermetic impulse in full flower, and there, more than in any other art, the beginnings of information

processing.

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1. David Yearsley, *Bach and the Meanings of Counterpoint* (Cambridge: Cambridge University Press, 2002), p. 48.

2. Joseph P. Farrell and Scott D. de Hart, *Talk Radio for the Eyes: Transhumanism in Dialogue* (Peripprometheus Press: 2013), p. 22, http://www.lulu.com/shop/joseph-p-farrell-and-scott-d-de-hart/dialogues-1-transhumanism-in-dialogue/paperback/product-21238670.html.

3. Ibid., p. 22.

4. Joseph P. Farrell and Scott D. de Hart, *Talk Radio for the Eyes: Transhumanism in Dialogue*, p. 23.

5. Ibid., p. 23, citing René Descartes, *Regulae ad directionem ingenii*, ed. G. Crapulli (Den Hagg, 1966) IV, AT x, pp. 373-377, emphasis added. This is cited in the important study of Vincenzo De Risi, *Geometry and Monadology: Leibniz's Analysis Situs and Philosophy of Science* (Basel: Birkäuser, 2000), p. 23.

6. Ibid., p. 24, see also Di Risi, op. cit., p. 24.

7. Joseph P. Farrell and Scott D. de Hart, *Talk Radio for the Eyes: Transhumanism in Dialogue*, p. 24. Citing Isaac Newton, *Mathematical Papers*, Col. 4, trans. Whiteside, p. 276, emphasis added. Also cited in De Risi, *Geometry and Monadology: Leibniz's Analysis Situs and Philosophy of Science*, pp. 24-25.

8. Joseph P. Farrell and Scott D. de Hart, *Talk Radio for the Eyes: Transhumanism in Dialogue*, pp. 24-25, emphasis added, citing Gottfried Leibniz, *De Constructione VII.* See also De Risi, *Geometry and Monadology: Leibniz's Analysis Situs and Philosophy of Science*, pp.

9. Joseph P. Farrell and Scott D. de Hart, *Talk Radio for the Eyes: Transhumanism in Dialogue*, pp. 26-27, emphases in the original.

10. David Yearsley, *Bach and the Meanings of Counterpoint*, p. 48.

11. David Yearsley, *Bach and the Meanings of Counterpoint*, p. 47.

12. Ibid., pp. 49-50.

13. Ibid., p. 51.

14. Ibid., p. 54.

15. Ibid., p. 56.

16. Ibid., p. 57.

17. Ibid.

18. David Yearsley, *Bach and the Meanings of Counterpoint*, p. 67.

19. Ibid., p. 68.

20. Ibid., p. 76.

21. BWV stands for the *Bach Werke Verzeichnis*, the catalogue of the composer's works, and the number following refers the to this particular Prelude and Fugue in e minor for organ, to distinguish it from other preludes and fugues in the same key.

22. J.S. Bach, *Organ Works,* Volume III, *Preludes and Fugues: Mature Master Period*, ed. Charles-Marie Widor and Albert Schweitzer (New York: G. Schirmer, 1913), p. 92.

23. J.S. Bach, *Organ Works,* Volume III, *Preludes and Fugues: Mature Master Period*, p. 94.

24. J.S. Bach, *Organ Works,* Volume III, *Preludes and Fugues: Mature Master Period,* p. 98, beginning at measure 120.

25. This section of the main text is comprised of a private paper of the analysis of C.P.E. Bach's music that I wrote for myself in 1993. While extremely technical, I include it here for the sake of thoroughness, to show how the very same types of tonal procedures are transformed yet again, to create his own unique musical style, and to show the alchemical, algorithmic nature of the compositional art at this stage of musical history. While it cannot be said to be a work of a trained musicologist, and indeed, while it advances ideas in some cases diametrically opposed to the sort of musical criticism widely practiced, I hope it will be helpful in elucidating procedures and the underlying hermetic principles involved.

26. Shelley Davis, "Bach and the Recapitulatory Tutti in Germany," p. 81.

27. Ibid., p. 82.

28. Susan Wollenberg, “A New Look at C.P.E. Bach’s Musical Jokes,” p. 297.

29. David, op. cit., p. 82.

30. Hans-Günther Ottenberg, “Bach and Carl Friedrich Zelter,” p. 206.

31. Ibid., p. 213.

32. Ibid., p. 201.

33. Ibid.

34. David Schullenberg, “Bach through the 1740s: The Growth of a Style,” p. 333.

35. Wollenberg, op. cit., p. 295.

36. Ibid., p. 296.

37. Ibid., p. 295.

38. Ibid., p. 297.

39. Ibid.

40. Ibid.,

41. Pamela Fox, “The Stylistic Anomalies of C.P.E. Bach’s Nonconstancy,” p. 105.

42. Ibid., p. 106.

43. Ibid.

44. Ibid.

45. Ibid.

46. Ibid., p. 110. “Intellectualized” as distinct from “emotionalized” in that Bach is not a Romantic; his violations of expectation are not made in the service of pursuing the “emotional moment” at the expense of the overall harmonic, rhythmic, and motivic forms, but rather the converse: these violations are *calculated intellectually* and form an integral component to the intelligible structure of his music.

47. Ibid., pp. 110-111, citing C.C. Gallagher and E. Eugene Helm, eds., *Carl Philip Emanuel Bach: Six Symphonies*, “The Symphony,” 1720-1840, ed. S. Barry Brook and Barbara B. Hayman, series C., Vol. 8 (New York, 1982), p. xiv.

48. Ibid., p. 112.
49. Ibid., pp. 114-115.
50. Ibid., p. 115., n. 3.
51. Ibid., p. 115.
52. Ibid.
53. Philip Barford, *The Keyboard Music of C.P.E. Bach,* p. 3.
54. Ibid., p. 5.
55. Ibid., p. 15.
56. Ibid., p. 27.
57. Ibid., p. 28
58. Ibid., p. 57.
59. Ibid.
60. Ibid., p. 147.
61. Ibid., p.6.
62. Ibid., p. 7.
63. Philip Barford, op. cit., p. 149.
64. Ibid., p. 5.
65. Q.v. Leonard Bernstein, *The Unanswered Question: Six Talks at Harvard,* Parts One, Two, and Three: "Musical Phonology," "Musical Syntax," and "Musical Semantics" respectively.
66. Barford, op. cit., p. 8.
67. Fox, op. cit., p. 117.
68. Ibid.
69. Ibid., p. 119.
70. Schullenberg, op. cit., p. 221.
71. Jane R. Stevens, "The 'Piano Climax' in the Eighteenth Century Concerto: An Operatic Gestures?", p. 263.
72. Ibid., p. 254. Points (5) and (5a) are an excellent example of a specific *Affekt* in C.P.E.'s music and the degree to which he intellectualized that *Affekt* philosophically, for no matter how fast or furious these virtuosic passages become—even if accompanied by an increase in harmonic rhythm,

a rare procedure in C.P.E. Bach—the overall structural and harmonic rhythm continues to "plod" like the harmonic tortoise to the hare's virtuosity, toward the tutti climax. No matter how fast the surface becomes, it still will arrive no sooner at the climax than will the slower harmonic rhythm. C.P.E. exploits this technique often in his pieces, and we may therefore designate this "emotion" or *Affekt* as *Affekt 1* (A_1). When other techniques are used in conjunction with this technique, we therefore have derivatives of this *Affekt* (∂A_1).

The reason for the employment of the formal calculus symbols here is precisely to avoid the *subjective* interpretation that the use of an emotional descriptor such as "Anxiety" or "Stress" or "Joy" would have in labeling each *Affekt* by *objectifying and abstracting them* exactly as was intended by C.P.E. Bach.

73. Ibid., p. 263. Thus, we have a derivative of the *Affekt* of defeated expectation (A_1): ∂A_1.

74. Pamela Fox, op. cit., p. 117.

75. Ibid.

76. Ibid.

77. Pamela Fox, op. cit., p. 117.

78. Stevens, op. cit., p. 122.

79. Fox, op. cit., p. 122.

80. Ibid.

81. Ibid.

82. Ibid., p. 123.

83. Ibid., p. 122.

84. Ibid.

85. Ibid., p. 123.

86. C.P.E. Bach, *Essay on the True Art of Playing Keyboard Instruments,* p. 434, #8.

87. *Fortspinnung,* i.e., "spinning forth" an entire piece from the

information presented at the very beginning of it, which we saw in evidence in the simple analysis of the “Wedge” fugue earlier.

88. Barford, op. cit., p. 8, italicized emphasis original, bold emphasis added.

89. Barford, op. cit., p. 35.

90. Ibid., pp. 42-43.

91. Ibid.

92. In fact, the middle slow movement is *also* built on the same two motifs. In other words, the *entire piece, in all its movements*, is constructed on the same basis.

10

CONCLUSIONS TO PART TWO:

THE HERMETIC EXPLOSION

"And when there is added to this all the harmonic artistry and rare progressions of the preceding chapters, what an endless vista of harmonic variety unfolds before us! Does it still seem difficult to move wherever we will? Hardly, for we need only decide how circuitous or direct our route must be."

Carl Philip Emanuel Bach[1]

"*Musica est exercitium arithmeticae occultum nescientis se numerare animi."*

Gottfried Wilhelm Leibniz[2]

AFTER THE DEMISE OF THE TEMPLARS, Hermeticism exploded across Europe, first in northern Italy, and spreading its shockwaves in time and space to England, France, Germany, throughout all the arts and sciences, and driving political events into the early Enlightenment. It is against this backdrop that we have examined Hermeticism in this Part of the book, and in this respect, the operational complex revealed in Part One now takes on additional dimensions, for as has been seen in Part Two, these dimensions suggest that the Operational Complex of the original Templar founding and its excavations, the activities in the Languedoc, its deep relationship to the *Serenissima Republica* of Venice, possible involvement in the Fourth Crusade, its probable role as a conduit for streams of the hermetic tradition and other forms of secret knowledge, are all expanded to include the recurrent, and surely not merely coincidental, evocation of Templar symbolism in Renaissance literature, but in the curiously hermetic circumstances surrounding the Bohemian Adventure of King Friedrich and Queen Elizabeth of Bohemia. Hermetic magic had informed the agenda of a Hermetic politics:

1) by informing and influencing the creation of the Anglican *via media* as an extension of the "Hermetic ecumenism" that sought to straddle and unite both Catholic and Protestant Europe.
2) This influence emanated from Venice and the Christian Kabbalism of Francesco Zorzi, and was mediated via Agrippa's occult philosophy in Germany via the powerful forces of Dee, Spenser, and even, as was seen, via the preeminent poetry of Shakespeare's genius;
    a) Theater was not, as was seen, merely an entertainment, it was itself, in the very principles of construction, a *theatrum orbis*, a microcosm theater of the world, and plays were both propaganda and thus also the magic of social engineering, the transformation of popular consciousness, a transformation itself suffused with hermetic symbolism.
    b) This consideration was buttressed by Daniel Banes' hypothesis that the *Merchant of Venice* is a supremely Kabbalistic play, encoding the actual Sephirotic Tree of Life in the characters of the play, who enact the alchemical transformations of the relationships of the Sephirothic tree in their interactions of the play. This hypothesis, while somewhat weak when one considers the standard "Stratford-on-Avon" authorship, gains a measure of strength when the de Vere authorship hypothesis is entertained, given the Earl of Oxford's presence in Venice a mere three decades after Francesco Zori's death, and given the Earl's penchant for codes. Banes' hypothesis and "algebration" of the characters as personified functions of the Spehirotic Tree is entirely in keeping with the broad tendency of Hermeticism that began with Raimon Llull, who "algebraicized" the metaphysical concepts of the divine attributes.[3] This algebration of metaphysics was further implied by Gottfried Leibniz who, along with Newton and Descartes, intimated his suspicion that there was a form of formally explicit analysis in ancient times that had been lost or suppressed, and that while this did not concern arithmetical calculation, was none the less capable of manipulation abstract concepts in a mathematical way. Music, and particularly during

the Baroque era when hermetic influences are found in music theory texts, becomes the first modern manifestation of the manipulation of bits of information by formal procedures, procedures themselves capable of algebration. Additionally, music was seen to embody the principle of the conjunction of opposites through counterpoint and the possibility of contrary motion.

c) The de Vere family *itself* reinforces the Templar connection, since the seventeenth Earl of Oxford's ancestor, Aubrey de Vere, had some sort of connection with them, though from the evidence presented, it is difficult to ascertain what this may have been. The fact remains, however, that there was some sort of association, and this fact, plus de Vere's possible Oedipal romantic entanglement with Queen Elizabeth I, and his own possible filial relationship to her and thence to the whole Tudor house, raises the political stakes tremendously. Given the links created in Henry VIII's time between the monarchy and Venice in the person of Zorzi, the possibility arises that de Vere's journey to northern Italy may have had some covert purpose.

3) The Bohemian Adventure King Friedrich and Queen Elizabeth of Bohemia reveals yet another possible point implicating it in a wider operational complex, and that is the fact that both sides to the conflict —Catholic and Protestant—sought to manipulate the symbols of Hermeticism, perhaps to set into motion a chain of events designed to exhaust loyalties to the old religion or to its reformed counterpart. This may seem an implausible leap, until one recalls that Gasparo Cardinal Contarini, another member of a powerful Venetian oligarchical family, was personally involved on "both sides of the fence," as it were, corresponding both with Martin Luther, and simultaneously sponsoring Ignatius Loyola, founder of the Jesuit order.

King Friedrich and Queen Elizabeth of Bohemia

4) In an odd way, the *Rex Deus* hypothesis is confirmed by the curious pattern of relationships evident in the personages involved in this part of the book, with de Vere's relationship—howsoever tenuous—to the Templars and possibly the Tudors, the relationship in turn of the Tudor reform to the Venetian influences and de Vere's own Venetian sojourn, the relationship of Friedrich von Wittelsbach, Elector Palatine, to the House of Orange-Nassua and to the de Bouillons, one of whose family members was one of the original founding members of the Templar Order. I believe this evidence a clear and not merely coincidental pattern, one approaching at least the level of "synchronicity," if not conspiracy of a deep and long-term nature.

5) This possible conspiratorial construction may be indicated in yet another fashion by the list of the "hermetic succession" often cited by Renaissance authors, a list normally including such people as Hermes Trismegistus, Plotinus, Proclus, Dionysius and other Neoplatonists, but which always, curiously, stops short of mentioning any *contemporary* authors in the list. This may be accounted for either by imagining it to be merely a traditional formula of reverence, or by imagining it to be a *security precaution* against naming any people who shared the outlook, or were members of some hidden

organization. Indeed, it may be both precaution, and a traditional formula of reverence, all in one.

6) In any case, the strength of this hermetic movement is admitted by the inclusion of the most influential Renaissance hermetic treatises on the Index of Prohibited Books, established by the Council of Trent. It is instructive to look at this list, for by doing so, one sees whom the *Papal power* considered as belonging to the hermetic succession, people such as Pico della Mirandola, Zorzi, Dee, Agrippa, and of course, Bruno.

7) The possibility of an actual organization lying behind the Bohemian Adventure, and behind the wider issue of the hermetic succession, is strengthened by the fact that the early Rosicrucian manifestos refer to a "defunct" order whose symbol was a red cross, or red rose. Both the red cross and the idea of a defunct order appear to be clear symbolic references to the Templars, which as we saw in part one, merely dispersed itself into other countries and institutions after their official suppression in France, England, and by the Papacy.

In consequence of the above considerations and constellations of relationships, it is not unreasonable to maintain the possibility that some currents of the Reformation were connected to the deep hermetic currents evident in the Renaissance, and reaching back to the founding of the Templars, and their traditional alliance with Venice.

To say that all of this may somehow be deeply connected to Hermeticism in some sort of larger operational complex is, of course, to say something else, something which perhaps only Giordano Bruno, alone of all the great late Renaissance and early Enlightenment Hermeticists, fully understood: Hermeticism is, at root, deeply Egyptian. Indeed, it was this claim to a pre-Christian and even pre-Hebrew antiquity that gave it its great religion-transcending appeal during the era. But to connect all this to the Templars and Venice strains credulity, unless, of course, there is some sort of hidden Egyptian influence possibly lurking in those early Templar excavations…

The Egyptian God of Wisdom, Thoth,
The First Hermes

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1. Carl Philip Emanuel Bach, *Essay on the True Art of Playing Keyboard Instruments*" trans. from the German by William J. Mitchell (London: Eulenburg Books, 1985), p. 438.

2. Gottfried Wilhelm Leibniz, *Letter to Christian Goldbach,* April 17, 1712: "Music is the occulted arithmetic exercise of a soul that does not know it is counting." Paul Cornelius states, "Reasoning that algebraic method and symbolism had permitted the great advances in geometry and calculus during the seventeenth century— advancing them far ahead of other fields of study —(Leibniz) hoped to find symbols for all things which would 'free' the reason and allow men to think on all subjects in a mathematical way. In order to do this, he saw the necessity of devising 'universal characteristics'." (Q.v. Paul Cornelius, *Languages in Seventeenth- and Early Eighteenth-Century Voyages* [Genève: Librarie Droz, 1965], p. 101.) In this rare and unusual book, Cornelius also points out yet *another* Hermetic influence, that of the seventeenth and eighteenth century quest to reconstruct a universal human

language from examination of extant languages, in a kind of “reversal of the stream” flowing from the Tower of Babel Moment.

3. It has long been pointed out that the similarity of some of these terms — infinite, eternal, omnipresence or ubiquity—as applied to God are also univocally applied to *space*, and thus, the “algebration” of the divine attributes paves the way for the mathematical treatment of space. The latter is now taken for granted, but what has been forgotten is where this trend *began*, with the algebration of metaphysics, raising the question of whether or not this has been continued. The Renaissance magicians—particularly people like Bruno and Dee—believed they had achieved it. One wonders if the trend was secretly continued to be developed and refined after them, incorporating scientific means of testing.

PART THREE:
EXACAVATING THE MAGICAL EGYPTIAN ROOTS

FAUST: "Enough, who are you then?"
MEPHISTO: "Part of that force which would
Do evil evermore, and yet creates the good."
FAUST: "What is it that this puzzle indicates?"
MEPHISTO: "I am the spirit that negates,
And rightly so, for all that comes to be
Deserves to perish wretchedly;
'Twere better nothing would begin.
Thus everything that your terms, sin,
Destruction, evil represent –
That is my proper element."
FAUST: "You call yourself a part, yet whole make your debut?"
MEPHISTO: "The modest truth I speak to you.
While man, this tiny world of fools, is droll
Enough to think himself a whole,
I am part of the part that once was everything,
Part of the darkness which gave birth to light,
That haughty light which envies mother night…"

Johann Wolfgang von Goethe, *Faust*, Part One (Trans. Walter Kaufmann [Anchor Doubleday, 1963], pp. 159, 161)

11

ESSENES, EGYPT, ESOTERICA, AND EXCAVATIONS: THE TEMPLAR TREASURE… AGAIN

"…medieval copies of Qumran documents exist. These include two fragments of the manuscript found at Qumran (later called the Damascus Document). They have been dated as originating some time between the 10th and 12th centuries, respectively. How can it be that copies of Scrolls, dating to the Middle Ages, were found before the discovery of the Dead Sea Scrolls in 1947?"

Sandy Hamblett[1]

"…many of the other sites listed in the Copper Scroll were excavated by John Allegro, the Dead Sea Scrolls scholar. In several of these, he found many artefacts relating to the 12th-century Knights Templar, but nothing whatsoever from the era of destruction by the Romans."

Tim Wallace-Murphy and Marilyn Hopkins[2]

HEREMETICISM EXPLODED AFTER THE SUPPRESSION of the Templar Order, and it did so not only across a broad spectrum of disciplines from art, literature, theater, architecture, music, mathematics, and science, but across the boundaries that began to be drawn during the Reformation and Counter-Reformation between Protestant and Roman Catholic Europe. This fact had led many researchers to argue for a connection between the suppression of the Order and the subsequent explosion of hermetic ideas.

To say that there is some sort of connection between these two events, howsoever speculative or tenuous that connection may be, is to say that there is a connection between the Templars and the ultimate source of Hermeticism, Egypt, a connection that has remained unnoticed, or only dimly perceived, or—if noticed—inadequately appreciated. The alternative and revisionist literature, of course, abounds in speculations and hypotheses. Clearly the Templars found something during their covert excavations.

Wallace-Murphy, Simmans, and Hopkins state that some of these finds included “scrolls,” which were “dispatched back to France” with Godfroi de St. Omer, one of the original nine founding knights of the Order, when one of them apparently remains in the University of Ghent’s library.[3] The excavation activity and apparent recovery of some sort of knowledge has fueled the speculation that the official purpose for the founding of the Order —the protection of pilgrims to the Holy Land—was a cover story,[4] a theme often repeated in the revisionist literature, and an idea the present author shares. The question of what *exactly* the Templars may have discovered has always remained open. There is one speculation, however, that stands out in the literature, and it is worth considering very carefully.

A. The Templars and the Dead Sea Scrolls

1. Pope Sylvester II and the Search for Lost Knowledge

Speculations have always been made that the Templar Order, which found itself suddenly wealthy after its initial founding, may have discovered some version of the famous treasure scroll of the Dead Sea Scrolls, the Copper scroll, detailing various burial sites of the treasure of the Jewish Temple in Jerusalem, treasure supposedly secreted and hidden from the Romans prior to the Roman campaigns in Palestine that would end with the dispersal of the Jews.[5] “The only rational scenario that can possible explain how the Templars knew exactly where to dig,” according to Hopkins, Simmans, and Wallace-Murphy, “is the concept that secret knowledge had been passed down the generations through families whose roots in the Temple precincts of Jerusalem over 1,000 years earlier.”[6] The possibility is not as strange as it may first appear.

There exists a letter written one hundred years *prior* to the First Crusade by the famous monk Gerbert of Aurillac, later Pope Sylvester II(946-1003, Pope from 999), which as was pointed out in Part One stated that he held hopes that “France would recover the holy places so that a search could be made for the keys to the Universal Understanding hidden there,”[7] which inevitably implies that “knowledge of some sort was known, and that it would necessitate a search of the Holy Places.”[8] This, if true, implies that from the outset, the Crusades were intended as an operation whose covert purpose was

the recovery of lost knowledge, a purpose disguised within the overt one of recovery of the Holy Land.[9]

2. The Damascus Document, the Dead Sea Scrolls, and Egypt

There is additional and indisputable confirmation that *some* of the contents of the Dead Sea Scrolls were indeed known in the Middle Ages, for the famous "Damascus Document," containing part of the rule of the Essene community at Qumran, was discovered in 1897 in synagogues in Cairo. The fragments of this document were dated to between the 10th and 12th centuries, making them medieval. Only when the Dead Sea scrolls themselves were unearthed in 1947 was it appreciated that the Damascus document contained the rule of the Qumran community. This raises not only the question of why "copies of Scrolls, dating to the Middle Ages, were found before the discovery of the Dead Sea Scrolls in 1947?"[10] but also the question of what they were doing *in Egypt*, a question whose full significance few have bothered to point out, nor even *ask*.

Why are part of the Dead Sea Scrolls—indeed, a scroll containing the very rule of the *Essene* community, a community preoccupied with ritual purity, a community holding itself aloof from the official Temple in Jerusalem—found in a synagogue in Cairo, *Egypt*, biblical symbol of idolatry and representing everything that Moses had led the Hebrews *away* from?

3. John Allegro and the Egyptian Connection

Strangely, long before theories about the Templars and secret knowledge became a cottage industry, and certainly before they were connected to the Dead Sea Scrolls via the Damascus Document by revisionist researchers, the famous Dead Sea Scrolls scholar John Allegro, who was instrumental in the opening and study of the Copper treasure scroll, pointed out yet another connection linking the Qumran Essene community to Egypt. As the Qumran caves were being excavated several jars of ancient pottery were discovered. The problem, however, is that the pottery was not what one would normally expect from a community in Palestine that held itself in deliberate isolation:

The puzzle of the uniqueness of the jars in Palestine was solved when

> the archaeologists found in the ruins of the Settlement a pottery kiln, showing that in this, as in many other things, the Sect tried to be as independent of the outside world as possible. *Working to Egyptian patterns* they had probably adapted them to their own use and thus produced a type of pottery which could not be paralleled elsewhere in Palestine.[11]

In other words, the Qumran Essenes had their own kiln, with which they were producing *Egyptian* style pottery. Nor is this the only Egyptian influence at Qumran, for the community also made its scroll covers to Egyptian patterns.[12]

The overall pattern in evidence thus far is very suggestive, and a review is in order.

1) Pope Sylvester II calls for France to lead an effort to recover hidden knowledge, "Universal Understanding," that lies in Palestine. This implies that there is *some* tradition of lost knowledge in circulation at high levels in western Europe during the High Middle Ages;
2) A century later, the original nine French knights (a hermetic number!) arrive in the Holy Land, and conduct excavations beneath the Temple Mount in Jerusalem, while their order is founded ostensibly to "protect pilgrims." The precision with which these excavations are conducted suggest that they had some prior knowledge of exactly where to dig.
3) Godfroy de St. Omer returns to Europe, apparently with documents to be translated.
4) The Templar Order is officially founded with the support of Bernard of Clairvaux and is placed directly under papal jurisdiction. After the excavations in the Holy Land and this founding, the Order is suddenly very wealthy, the source of its immediate wealth unknown. It is this fact that has led some to argue that the Copper Scroll, the treasure scroll of the Dead Sea Scrolls, was either part of the secret knowledge the original nine knights possessed prior to arriving in the Holy Land, or that they discovered some version of the document while there.
5) The Order appears to have been involved in some fashion, not well

understood, in the Fourth Crusade, since a Templar is tasked to carry the news of the Fall of Constantinople to the Venetian forces to Pope Innocent III. The Templar-Venice alliance is a mainstay of European financial and power politics during the Middle Ages until its suppression. Evidence for secret Venetian and Templar expeditions to the New World exists, suggesting that part of the knowledge recovered during the Crusade may have been of a secret cartographic tradition, possibly originating from the famous library at Alexandria in Egypt.

6) Additionally, the Templars refuse to participate in the Albigensian Crusade, even though they are directly under papal obedience and even though the pope specifically calls for the Crusade. The Templar presence in the Albigensian Languedoc is the most concentrated of all their western European holdings, and the curious supply of gold, the wealth of the region, and the counterfeiting Bezu episode suggest that the "alchemy" of New World gold is being secretly transported into Europe by the Templars.

7) The Templar Order is suppressed by Philip le Bel of France, Edward of England, and the Papacy, and elsewhere in Europe disperses itself into other countries and institutions. The strange nature of the charges against the Templars, together with the nature of the "heresy of the Albigensians," suggests that there may be a connection between the Albigensian crusade and the Templar suppression.

8) After the suppression of the Templars, there is an explosion of hermetic doctrines in the northern Italian city-states. This explosion is in part mediated by the Byzantine humanists and the probable recovery of the *Hermetica* via eastern European sources, but this does not account to the Kabbalism and other influences evident in this period, nor for the extent of the explosion of such doctrines throughout Europe. The travels of Bruno, Dee, and others, suggest some sort of coordinated effort.

9) To say that there is a Templar-Hermetic connection is to imply ultimately a connection between the Order and Egypt, a connection that could only have come from their presence in Palestine. The sudden wealth of the Order, suggests a connection with the Dead Sea Scrolls and the Jewish temple treasure of the Copper Scrolls.

10) The Damascus document confirms a mediaeval knowledge of at least some of the scrolls prior to their twentieth century rediscovery, and an Egyptian connection between the Qumran community, and hence the Dead Sea Scrolls themselves, is suggested by the Egyptian pattern of pottery and scroll covers discovered at the site.

Thus have all roads led back to Egypt, the home of Hermeticism and the ultimate origin of the Western esoteric tradition.

Other than some pottery and scroll covers, however, can the Hermetic-Egyptian connection be tightened?

According to engineer Robert Feather, it not only can be strengthened, but it is almost irresistible, and his reconstruction of the origins of the Copper Scroll, the temple treasure scroll, has attracted academic attention.

B. Robert Feather and the Egyptian Hypothesis

1. Translation Difficulties: the Metrology of the Copper Scroll

Feather presents his remarkable research in two books, *The Copper Scroll Decoded: One Man's Search for the Fabulous Treasures of Ancient Egypt* (1999) and more recently in *The Mystery of the Copper Scrolls of Qumran: The Essene Record of the Treasure of Akhenaten* (2003), a reprint of his 1999 book. In presenting his research, Feather resolves one of the most pressing mysteries surrounding the Copper Scroll, one that has puzzled scholars for some time, for the enormous amounts of gold and other precious items mentioned in the scroll appear to be impossibly large.[13]

As many scholars have pointed out, and as Feather himself observes, there is no indication within the Copper Scroll itself of who wrote it, where it was written, or even *why* it was written,[14] though it has been assumed by most academic scholarship that the scroll refers to the treasure of the Temple in Jerusalem, secreted away prior to the Roman invasion of Palestine. There are, however, no less than five basic theories concerning the Copper Scroll and its treasure. These are that the treasure listed in the Copper scroll was:

a) hidden by the Qumran-Essences and came from the Second Temple in Jerusalem *just prior* to its destruction by the Romans in 70 CE

b) hidden by the predecessors of the Qumran-Essenes and came from the First Temple in Jerusalem *at the time* of its destruction by the Babylonians under Nebuchadnezzar

c) hidden by the Qumran-Essenes before 68CE and belonged to them

d) not real, and that the Scroll was a hoax perpetrated by the Qumran-Essenes

e) from the Second Temple, but were hidden by priests or others coming out of Jerusalem, and that the Qumran-Essenes did not write the Dead Sea Scrolls.[15]

But to each of these five theories, there are significant problems, and Feather lists each of them seriatim:

a) the Qumran-Essenes held the priests and those attending the Second Temple unworthy and even contemptible(a theme taken up by Jesus in his ministry). Relations would hardly have been consistent with the Second Temple priests entrusting the Qumran-Essenes with any treasures. The testimony of Josephus on the antipathy between Jerusalem and the Qumran-Essenes also conflicts with this possibility

b) the intervening period is too long; the Qumran-Essenes were not established at Qumran for another 400 years

c) an impoverished small community would not have been able to acquire such priceless treasures

d) engraving on copper was an expensive and difficult business—the scroll was obviously intended to have some permanency. The 'realism' in the style and content of writing, so unlike any other ancient legends, and the lack of any sensible explanation of why the Qumran-Essenes would invent such information tends to refute this idea. Who would they be trying to fool? The Qumran-Essenes were the people of righteousness and truth. Elaborate and expensive frauds were not their style

e) the close connection between the Copper Scroll and the Qumran-Essenes, and the difficulty of imagining how or why vast Temple treasures were hidden prior to 68 CE, before the Temple came

under threat.

The *principal* problem remained, however, and that was that in spite of the best efforts of researchers following the directions of the Scroll, including the famous John Allegro himself, attempts to find any treasure in any of the presumptive locations in Palestine were unsuccessful.[16]

The Copper Scroll itself, as the name itself indicates, is a scroll made from then copper, engraved and rolled up. It consists of a catalogue of "sixty-four locations, spread over a wide geographical area" where enormous amounts of bullion, precious stones and jewelry, various ritual items and vestments, and other scrolls, were secreted.[17] All of this is described in twelve columns. A typical example of how these columns are arranged, plus the curious blend of Hebrew and Greek, is column four (where the Greek alphabetic characters have been retained), where there are fourteen lines of text:

1 In the big cistern which is in the …, in the pillar
2 on its north end: 14 talents. ΣK
3 In the aqueduct which leads…on your way in,
4 four cubits… 55 talents
5 of silver
6 Between the two tamarisk trees that are in the Valley of Achon,
7 in the middle of *nhnyn*, three cubits:
8 two cauldrons are there, full of silver.
9 In the red reservoir which is on the edge of the (wadi) 'Asla:
10 two hundred talents of silver.
11 In the eastern cavern on the north of Kohlit:
12 seventy talents of silver.
13 In the cairn of the Secacah Gorge, dig…
14 cubits: 12 talents of silver.[18]

The gaps in the text on the copper itself, where the engravings have either been worn down or are no longer legible, are indicated by the ellipses in the above citation. In any case, even considering just this one column alone, one

is dealing with a vast amount of silver, worth a fortune.

It is when one totals all twelve columns and their separate lists of treasure together, one gets an astonishing result, an inventory of treasure that is truly incredible:

Gold	1,285 Talents
Silver	666 Talents
Gold and silver	17 Talents
Gold and silver vessels	600 Talents
Mixed Precious Metals	2,088 Talents, 21 Minas, 4 Staters

Items with unspecified weights are as follows:

Gold ingots 165

Silver bars 7

Gold and silver vessels 609[19]

Feather's observations on this vast fortune indicate just how truly incredible the Scroll's inventory really is:

> In Biblical Talent terms, the sheer weight of the gold and silver is enormous. One Talent is estimated to have weighed about 76lb or 34.47kg, a Mina about 0.5kg, whilst a Stater was a coin(equivalent to a half Shekel) weighing about 5g.
>
> Where weights are given of the listed treasures, the approximate amounts of precious metals, using a Biblical Talent weight of 34.47kg, are as follows:

Gold	44.3 tonnes	today worth approx. £414 million
Silver	22.9 tonnes	today worth approx. £3 million
Mixed precious metals	93.2 tonnes	today worth approx. £583 million

> In addition, there are lists where no weights are given but enormous quantities of precious metals are mentioned. These lists are divided into twelve columns and itemize the location and type of treasure hidden.
>
> The Copper Scroll seems to be referring to precious metals worth around $1.5 billion at current prices, but whose intrinsic historic value

would be many, many times this figure![20]

Citing a 1993 NATO conference on prehistoric gold,[21] Feather observes that according to best estimates, the treasure of the Copper Scroll "would have accounted for more than 25 per cent of the world's entire supply of gold at that time, and the sixty-five tonnes of silver would have accounted for the stock of the entire world!"[22] Such considerations were the principal reason that many researchers maintained that the treasure mentioned in the Copper Scroll was an elaborate hoax, for the amounts seem nearly impossible…

…that is, only if modern metrological assumptions are true. Feather, however, raises a simple issue, one that cut to the heart of the translational difficulty behind the Scroll, and leading directly to his breathtaking hypothesis:

> All my metallurgical and scientific experience told me that, with the relatively primitive metal refining techniques that would have been available over 2,000 years ago, the units of weight in use for precious metals would have to have been many orders of magnitude less than those assumed by modern translators.[23]

To put this point somewhat differently, what if the units of measure in the Copper Scroll did not refer to *Hebrew* units of measure at all, but to some *other* ancient system of measure, one evidently orders of magnitude smaller?

2. The Scroll, the Essenes, and Egyptian Metrology

Pursuing this angle, Feather begins to construct a very complex hypothesis in which he connects the Copper Scroll, and the Qumran community itself, to Egypt. He begins by noting that while engraving on copper was virtually unknown in the Middle East in ancient times, there was one significant exception to this rule, Egypt, where texts were in fact engraved on copper.[24] Additionally, Feather points out that copper engraving was unknown in Judaea during the time frame of the Qumran community's existence, and copper itself was difficult to obtain there. This fact, plus the engraving skills exhibited to the Copper Scroll, which was riveted together—an important

point as will be seen in a moment—once again points to Egypt, where such skills, including riveting, were known, and where texts were engraved on copper.[25]

Why is the riveting important?

Because, answers Feather, the style and type of riveting in the Copper Scrolls is "identical to the type of riveting [sic] in use at the time of the Egyptian Eighteenth Dynasty."[26] This, is in its turn, highly significant, for the Eighteenth Dynasty lasted from ca. 1550—ca 1290, and included not only Tutankhamun, but the famous, or infamous, "heretic Pharaoh" Akhenaten and his Queen Nefertiti, who attempted to establish a rigorous monotheism in Egypt, and excluding the traditional Egyptian gods. In addition to all of *this*¸ the copper of the Copper Scroll itself is similar and indeed "almost identical in chemical composition to the copper being produced in the Eighteenth Dynasty."[27]

Noting that the Copper Scrolls closely conforms in weight to copper tablets of Ramses III described in the Harris Papyrus,[28] Feather concludes that, given its chemical composition, its weight, and the evident Egyptian engraving and riveting skills manifest in it, that the copper of the scroll itself "came from a piece of ancient Egyptian copper, similar to those once in the possession of Ramses III."[29] This led Feather to conclude that the metrology evident in the Copper Scroll probably referred to *Egyptian* units of measure, which weighed significantly less than the Hebrew, and which, moreover, contained units of measure specific to weighing metals.[30]

Feather readily appreciates the significance of connecting the Copper Scroll to features of metallurgy and its engraving to the Eighteenth Dynasty, the dynasty of Pharaoh Akhenaten, who sought to abolish the cult of Egyptian gods in favor of a strict monotheism.[31] In previous chapters, we have interpreted Akhenaten's monotheistic revolution in terms of an "either-or" construction of the Topological Metaphor, as a worship of the undifferentiated medium, to the exclusion of any of its higher order derivatives.[32]

These considerations led Feather to conclude that the Qumran-Essene community had a deeply Egyptian root or connection, that it was the guardian of some sort of Egyptian secret.[33] He reinforces his argument by noting that

the Essenes, for strict pious Jews, maintained yet another peculiarly "Egyptian" practice, in that they abstained from the animal sacrifices of the Jerusalem temple, and in keeping with the Akhenatinist revolution, did not believe in any personal resurrection, a principal feature of the Osirian cult and mythology of Egypt, and one which, to a certain extent, was driven underground by the "monotheistic revolution" of the "heretic Pharaoh."[34] As Feather points out, the pre-Akhenatinist Egyptian religion was a both-and affair, a religion that permitted worship of a panoply of gods, yet also maintaining "a deep comprehension that one Supreme Being lay behind this panoply of gods."[35]

By such considerations, Feather comes to state his main thesis, that the treasure referred to in the Copper Scroll is *not* the treasure of the Jerusalem Temple, but rather of *Akhenaten's* temple and that the references in the Copper Scroll are to be found in *Egypt* and not Palestine.[36] Moreover, by tying the Hebrew Yahwist revelation to this earlier Egyptian "monotheistic" revolution of the heretic pharaoh, this treasure represented the "gold of the Egyptians" that Moses and the Hebrews carried with them out of Egypt. In Feather's interpretation of events, it is precisely the Pharaoh Akhenaten to whom the biblical patriarch Joseph owed his wealth and status, and it was during the reaction against this favor that Joseph began the process of hiding some of the treasure of the Hebrews.[37]

3. The Venetian and Bloodline Connections

While Feather does not enter into speculations connecting his research to the broad historical canvas on which we have been painting, it is worth pointing out two things that he mentions in his book, both relating directly to themes touched upon in this book, the first being a strange connection to Venice, and the other concerning the "bloodline" hypothesis of a tightly related group of families preserving their knowledge, and bloodline, over many centuries.

It is precisely in connection to his hypothesis that Joseph began to hide some of the Akhenatenist treasures that the Venetian connection emerges:

> The death of Akhenaten proved a disaster for his priests and Joseph,

> but they at least had a forewarning that the Theban priesthood might try to regain power, and the resources to make good their escape… and to bury some of the treasures of the Great Temple and the Treasury that they could not carry with them.
>
> Is there any indication that treasures were buried, as I contend, apart from the logic of the situation? It would indeed be quite remarkable if there were any clues, especially from Jewish literature. Chaim Rabin, Associate nProfessor of Hebrew Language at the Hebrew University in Jerusalem, is a specialist in the study of the sources from which the Dead Sea Scrolls derived and their ongoing influence on other religions, such as Islam. In a lecture to the Institute of Jewish Studies in Manchester, he drew attention to Yemenite Midrashim (Biblical commentaries), which recall Haman's presence at Pharaoh's Court, in Egypt, and *a sixteenth-century CE Venetian work by Alkaabez, which says that Haman found one of the treasures buried by Joseph.*[38]

Beyond its mention in a Midrash, this bit of information could have found its way to Venice by any one of a variety of routes, via the Jews escaping post-Moorish Spain after the expulsion of 1492, via the Venetian conquest of Constantinople in the Fourth Crusade and contact with the Jewish community in the eastern Empire, or via the numerous Venetian connections with the Middle East, one of which was, of course, the Templars. Given the larger pattern by now in evidence, however, it is possibly not accidental that mention of a biblical treasure in Egypt should be found in Venice at all.

Another more intriguing possibility ties directly to the Templars, and to the hypothesis that the original founders may have come from families with a tightly controlled bloodline and familial traditions of secret knowledge, and this is the strangely homogeneous genetic information of Jewish peoples themselves. Here we must cite Feather extensively:

> There is fascinating firm scientific evidence, 3,000 years after the event, that underlines the homogeneity of the Hebrew peoples but also reveals a genetically separate priestly faction with quite different DNA patterns.

A January 1997 edition of *Nature* carried an article on the 'Y chromosomes of Jewish priests'. The Y-chromosome is inherited paternally and does not recombine. Because of this fact the research teams at the Technion-Israel Institute of Technology, the University of Toronto, University College, London and the University of Arizona who wrote the article, chose to study the genetic coding of Jewish males whose designation to the priesthood, through strict patrilineal descent, has continued for thousands of years right up to this day. The surnames of the priestly strain are generally derivations of the name 'Cohanim'.[39] The researcher concluded that there are clear differences in the frequency of Y-chromosome hepolytes between an unbroken line of Jewish 'priests' and their lay counterparts. Quite remarkably, the difference is observable in both the Ashkenazi-(Central European) and Sepharid-(North African, Spanish, Middle Eastern) descended populations, despite the huge geographical separations of these original communities.

The study showed that there is a 'relative preponderance of the YAPDYS19B hapolyte in both Jewish populations, suggesting that this may have been the founding model hapolyte of the Jewish priesthood'. The presence or absence of the YAP chromosome **is thought to represent a unique evolutionary event dated to between 29,000 and 340,000 years ago.** The significance of this latter statement is that *the priestly strain must have pre-existed, by many thousands of years, events in biblical times.*

In other words the priestly group that were 'chosen' by Moses to provide the line of High Priests and prime guardians of the holy rituals, were *already* genetically different from the bulk of Hebrews and must have come, or originated, **from outside the main Hebrew tribes.**

One possible consequence of the genetic-factor evidence is that Aaron and his family, who were designated to fill the role of High Priest, were of a different DNA grouping to the rest of the Hebrews. As the brother of Moses, in Old Testament terms, the proposition that Moses was an Egyptian becomes even more convincing.[40]

This is a curious admission for scientists to make, for note, that by dating the possible origins of this genetic Y-chromosomal haplotype to a *terminus ante quem* of 340,000 years ago,[41] the scientists of the study are implying—perhaps deliberately—something truly profound, since most modern genetic studies hypothesis the beginnings of modern human origins ca. 150,000—200,000 years ago.

So who was around 140,000 years before that?

One answer, one that many readers have probably already guessed, concern the Mesopotamian stories of a genetic engineering of man by combining the egg of some proto-human earthly *female* hominid, with that of the sperm of a *male* donor of one of the "gods" who descended from heaven, bringing "kingship" with them.[42] Such a time frame is within the king's lists both of Manetho and Berossus.[43]

Whatever the relationship of this study to these ancient legends and myths might be, however, one thing does stand out, and that is that the genetic consistency over time and geographic distribution tends broadly to corroborate the basic bloodline hypothesis that many researchers believe to be at work behind the evident coordination of the founding of the Templar Order itself; the maintenance of broad family and clan ties over such a prolonged period of time is not only possible, but according to the *Nature* study, actually *occurred*.[44]

4. Curiosities, Miscellanies and High Speculations

a. The Qumran "Mount Rushmore" Leaving no stone unturned, Feather makes the following statement:

> Before reading the next paragraph, turn to the plate section of illustrations and look closely at Plate 10… —the hills above the Qumran settlement. What can you see?

Turning to the plates, one sees this picture, which in our black and white rendering is even more stunning than the original subdued color, a picture Feather reproduces from Robert Eisenman's and Michael Wise's *The Dead Sea Scrolls Uncovered* (1992).

The Hills Above Qumran

Commenting on this, Feather states

> When I first noticed the images, I thought I was dreaming…. No-one previously seems to have noticed what I hope you have seen for yourself. Amongst the Mount Rushmore-like shapes in the hills directly above Qumran there appear to be faces. For me, these elongated faces look remarkably like ancient Egyptians. If that is what they are, what on earth are they doing staring out over the ruins of a Jewish settlement on the Dead Sea?[45]

While I am more inclined to see the "images" or "faces" as resembling more the heads of Easter Island, the image is stunning.

That said, however, I have not been able to locate any photograph of the same embankment from any other angle, nor any head-on photographs. As most people know, viewing such "faces" in profile only is often quite deceptive, since natural formations can appear to be such faces in profile, with all resemblance to faces disappearing when viewed head-on.

Nevertheless, Feather's comments are revealing of yet another possible mystery, for if (and it is a mighty big if) these *are* genuine images, then they are in a state of serious decay, a decay that would have been evident even in the times of the Qumran community, leaving the question he poses hovering over the photograph: what are they doing there? Who put them there? How long ago? And why does a strict community like the Essenes choose to make it the principal site of their settlement?

b. The Dead Sea Scrolls Secrecy

One final mystery surrounding the Dead Sea Scrolls remains, and that is the excessive secrecy with which they were initially surrounded. Discovered in 1947, it was not until the 1960s that any translations began to circulate more or less openly. The Copper Scroll, with which we have been concerned, was discovered in 1952, oddly enough by a Frenchman, Henri de Cotenson who at the time was working for "the American School of Oriental Research, the École Biblique et Archéologique Française de Jerusalem and the Palestine Archaeological Museum."[46] Whatever the significance, or lack thereof, of this odd synchronicity, it was the "cloak of secrecy"[47] that surrounded the scrolls after their discovery that led John Allegro, one of the original members of the "Scroll team" and others to suspect conspiracies of all sorts in the attempt to keep their contents suppressed. This fact, plus the involvement of the Rockefeller financial interests in the matter,[48] only fueled the fire of various conspiracy theories. But few of them made the Templar-Egypt connection, perhaps the most explosive connection of them all.

***

In the end, none of this can, of course, be viewed as proven. It is at best a speculation. Are we looking at a pattern that the closer one moves to the picture, and the more resolution and details one adds, dissolves? Or are we looking at a picture that only reveals the pattern when one steps far pack from the pixilation?

This is for the reader to decide. But in deciding, remember that Feather formulated his hypothesis completely without Templars, Venetians, Hermeticism, and its claims to antiquity and secret knowledge. In deciding, remember that at some point, the piling up of coincidences surpasses coincidence, and approaches coordination.

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1. Sandy Hamblett, "Godfrey de Bouillon's Templar Knights, Mount Sion, and the Essenes," Oddvar Olsen, ed., *The Templar Papers: Ancient*

Mysteries, Secret Societies, and the Holy Grail (Franklin Lakes, New Jersey: New Page Books, 2006), p. 35.

2. Tim Wallace-Murphy and Marilyn Hopkins, *Custodians of Truth: The Continuance of Rex Deus* (San Francisco: Weiser Books, 2005), p. 121.

3. Marylin Hopkins, Graham Simmans, and Trim Wallace-Murphy, *Rex Deus: the True Mystery of Rennes-le-Château and the Dynasty of Jesus*, p. 117.

4. See, for example, Hopkins, Simmans, and Wallace-Murphy, *Rex Deus*, p. 118.

5. Oddvar Olsen, "Historical Beginnings of a Knightly Order," Oddvar Olsen, ed. *The Templar Papers: Ancient Mysteries, Secret Societies, and the Holy Grail* (Franklin Lakes, New Jersey: New Page Books,2006), p. 20.

6. Hoplins, Simmans, and Wallace-Murphy, *Rex Deus*, p. 116.

7. Sandy Hamblett, "Godfrey de Bouillon's Templar Knights, Mount Sion, and the Essenes," in Oddvar Olsen, ed. *The Templar Papers*, p. 34. It should be noted that Hamblett does not provide any more information concerning this letter, re. when it was written, or to whom, nor where it is found.

8. Ibid.

9. This idea is condign to our hypothesis, advanced in Part One, that the Fourth Crusade may likewise similarly have been conceived *ab initio* as a covert operation to recover lost knowledge in the imperial archives of Constantinople, an effort that some indications suggest was deliberately conceived by Venice to be such, and an effort that may have involved the Templars from the beginning at the high levels of planning as well.

10. Sandy Hamblett, "Godfrey de Bouillon's Templar Knights, Mount Sion, and the Essenes," in Oddvar Olsen, ed. *The Templar Papers*, p. 35. The Damascus Document is called by this name because the city Damascus is thought to be a coded reference in the document either to Babylon, or to the Qumran community itself.

11. John Allegro, *The Mystery of the Dead Sea Scrolls Revealed* (New York: Gramercy Publishing Company, 1964), pp. 88-89, emphasis added.

12. Ibid., p. 89.

13. Dr. J. Harold Ellens, “Foreword to the New Edition,” Robert Feather, *The Mystery of the Copper Scroll of Qumran: The Essene Record of the Treasure of Akhenaten* (Rochester, Vermont: Bear and Company, 2003), p. xv; Dr. George J. Brooke, “Foreword to the First Edition,” Ibid., p. xix.

14. Feather, op. cit., p. 16.

15. Robert Feather, *The Mystery of the Copper Scroll of Qumran*, pp. 16-17.

16. Ibid., p. 18.

17. Ibid., p. 13.

18. Al Wolters, *The Copper Scroll: Overview, Text and Translation* (Sheffield: Sheffield Academic Press Ltd., 1996), p. 39.

19. Robert Feather, *The Mystery of the Copper Scroll of Qumran,* p. 15.

20. Robert Feather, *The Mystery of the Copper Scroll of Qumran*, p. 15.

21. Raising the question: Why is NATO studying prehistoric gold?

22. Feather, op cit., p. 22.

23. Ibid., 21.

24. Robert Feather, *The Mystery of the Copper Scroll of Qumran*, p. 24.

25. Ibid., p. 25.

26. Ibid., p. 26

27. Ibid., p. 27.

28. Ramses III was the second Pharaoh of the 20th dynasty, ca. 1190-1060 BCE. The Harris Papyrus is a papyrus dating from this period and contains a history of Ramses III’s reign and a list of temple endowments, which mention these copper tablets.

29. Robert Feather, *The Mystery of the Copper Scroll of Qumran,* p. 28.

30. Ibid., pp. 28-29.

31. Ibid., pp. 60-61, 63, 84-85.

32. See the discussion in Feather, pp. 86-87.

33. Ibid., p. 20. Feather actually goes on to state that these secrets “belonged to a much earlier time and a very distant place.”(p. 20) In this connection, it is worth noting that the language of the Copper Scroll is itself a

one-off affair, containing some terms that are cognates of Akkadian! (p. 12)

34. Ibid., pp. 8-9.

35. Ibid., p. 47. Q.v. also p. 51. Feather also notes that the Egyptians were keenly aware of the first "trifurcation" that resulted when that supreme Being began to differentiate himself, citing the Leyden Hymns to Amon: "All gods are three: Amon, Re(Ra), and Ptah… 'Hidden' is His name as Amon, he is Re in face, and His body is Ptah."(p. 55) In the Coffin texts, the first differentiation is repeated: "I am 'life,' the lord of years, alive until infinity, a lord of eternity, I am he whom Atum, the eldest, has brought forth through his might when he brought forth Shu and Tefnut at Heliopolis, when he was One, when he became Three."(p. 56). In other words, Feather understands that the pre-Akhenatenist religion was a both-and interpretation of the meaning of the Metaphor, whereas Akhenaten's revolution consisted, in Metaphorical terms, of casting it in terms of an opposition between the Supreme Being and any of its emanations, and worshipping only the former.

36. Robert Feather, *The Mystery of the Copper Scroll of Qumran*, p. 148.

37. Ibid., p. 108.

38. Robert Feather, *The Mystery of the Copper Scroll of Qumran*, p. 108, emphasis added.

39. "Cohanim" most often is Anglicized in the English-speaking world to "Cohen," or "Cohn."

40. Robert Feather, *The Mystery of the Copper Scroll of Qumran*, pp. 131-132, italicized emphasis in the original, boldface emphasis added.

41. Michael F. Hammer, Karl Skorecki, Sara Selig, Shraga Blazer, Bruce Rappaport, Robert Bradman, Neil Bradman, P.J. Waburton, Monic Ismajlowicz, "Y Chromosomes of Jewish Priests," Nature¸ Volume 385, 2 January 1997, https://www.familytreedna.com/pdf/nature97385.html. The authors state: "We identified haplotypes of 188 unrelated Y chromosomes using the polymerase chain reaction (PCR) applied to genomic DNA isolated from buccal mucosal swab from Israeli, North American and British Jews. We constructed haplotypes using first, the presence or absence of the Y Alu polymorphic (YAP) insert, thought to represent a unique evolutionary event dated between 29,000 and 340,000 years ago, and second, a polymorphic GATA repeat microsatellite, DYS19. We also typed a subset of samples for

the non-Y-chromosome CA-repeat polymorphism, D1S191."

42. See my *Genes, Giants, Monsters, and Men: The Surviving Elites of the Cosmic War and Their Hidden Agenda* (Port Townsend, Washington: Feral House, 2011), pp. 138-158.

43. See my *The Cosmic War: Interplanetary Warfare, Modern Physics, and Ancient Texts* (Kempton, Illinois: Adventures Unlimited Press, 2007), pp. 192-203.

44. One odd fact mentioned by Feather that might point to some sort of sophisticated though long-forgotten scientific legacy at work is the fact that an ounce of gold can be beaten to a film so thin—about 5 millionths of an inch—that it can transmit green light.(Feather, *The Mystery of the Copper Scroll of Qumran*, p. 22). The alleged heraldic colors of the *Rex Deus* families, according to Hopkins, Simmans, and Wallace-Murphy were green and gold.

45. Robert Feather, *The Mystery of the Copper Scroll of Qumran*, p. 147.

46. Ibid., p. 9.

47. John Allegro, *The Mystery of the Dead Sea Scrolls Revealed*, p. 14.

48. Michael Baigent and Richard Leigh, *The Dead Sea Scrolls Deception: Why a Handful of Religious Scholars Conspired to Suppress the Revolutionary Contents of the Dead Sea Scrolls* (New York: Summit Books, 1991), p. 7.

12

CONCLUSIONS TO PART THREE: EPILOGUE IS YET ANOTHER PROLOGUE

"Now does my project gather to a head: My charms crack not; my spirits obey; and time Goes upright with his carriage. How's the day?"
Prospero, *The Tempest*, Act V, Scene 1

"Moreover, there came out of Egypt about this time to Jerusalem, one that said he was a prophet, and advised the multitude of the common people to go along with him to the Mount of Olives, as it was called…"
Flavius Josephus[1]

TAKING STOCK IS NEVER EASY, especially of a work which has been part history, part historiography, part deep politics and the deep magic of social and cultural engineering, part mathematics and music, and part conspiracy theory. But here, such a step, while perhaps redundant, is essential. In doing so, I propose to simply invoke the conclusions sections of the previous two parts of the book, with the addition of the picture as completed by the third, in order to render the Cydonia-like decayed structure more apparent.

1) No understanding of Modern Europe is possible *without* a consideration of the Templars,[2] for they constitute:
   a) the first recognizable international military-industrial-intelligence-finance complex,[3] and the first full-time standing professional European army since the fall of the Western Roman Empire.[4]
   b) a kind of extra-territorial "United Europe" bureaucracy, and an international conglomerate and armaments cartel;[5] its extra-jurisdictional and extra-territorial status thus constitutes it as a "breakaway" group, a state within all states.
   c) the rise of international banking with all that implies, including the probably creation of methods of modern accounting, which would have been held as a proprietary secret of the Order. Given

the close alliance and association of the Templar Order with Venice, it is also possible that double-entry accounting, usually reckoned as an invention of the Venetians, may have had a secret origin within the Templars.

d) the matrix of alliances within which the trading empires of Venice and Genoa arose, since Venice and Genoa were responsible for constructing the fleets of the international crusading Orders(The Templars and The Hospitallers). Thus, the dramatic expansion of the international commerce of the city-states not possible to understand without these Orders.[6]

e) the formation of an international group whose *covert* purpose was the recovery and hidden transmission of lost knowledge, inclusive of hidden cartographic traditions.

f) transformation of European culture and rise of commerce, for the militant Crusading Orders, and especially the Templars, made possible the safe transport of people and goods,[7] and the intergenerational accumulation of capital and equity;[8] The Templar Order is also, viewed with modern lenses, a radical "corporate socialism" since it also abjures *individual* property but allows property for the Order.

2) The circumstances surrounding the founding of the Templar order are both suspicious and appear to have been deliberately obfuscated, for nine knights were hardly adequate for the Order's publicly-stated purpose of protecting pilgrims, and yet these nine knights appear not to have protected anyone initially, but rather to have undertaken excavations in Jerusalem under the Temple Mount;[9] these Temple excavations re-excavated by British Lt. Warren in 1867 and it was Warren who discovered the artifacts of the prior Templar presence;[10] these excavations, exactitude of their locations[11] imply the attempt to recover something that was lost and that the recovery and transmission of lost knowledge was the covert purpose of the Order even before its plus the official founding.[12] This in turn implies some *prior* knowledge held by the initial Templar Knights prior to their arrival in Palestine.[13] As was shown, the call of Pope Sylvester II, long before

the founding of the Templars, was for the French to take the lead in the recovery of the Holy Land precisely for the purpose to recover the lost “universal knowledge” which was believed to lie hidden there.[14]

a) Many researchers and rumors connect the Templars and their excavations with the Jewish Temple treasure, and with the Copper Scroll, the ‘treasure scroll” of the Dead Sea Scrolls.[15] While the connection between the Dead Sea Scrolls in general, and the Copper treasure Scroll in particular, has not yet been covered, we will encounter later and rather astonishing evidence that there *was* some Mediaeval knowledge of the existence of these Scrolls.

3) The alliance of Templar Knights with Venice and its possible role in the Fourth Crusade is the Ariadne’s thread enabling people to negotiate the complexity of the connections and events of the High Middle Ages, for the following reasons:[16]

a) The size of the negotiated army and payment for the Fourth Crusade was too large for any European state at the time to negotiate and field, but within the means of the Templars,[17] making Templar involvement in the planning and fielding of the Fourth Crusade a likelihood, the more so since a Templar is tasked with carrying the letter to Rome that will inform Pope Innocent III of the fall of the Constantinople;[18]

b) The covert purpose of the Templar Order in searching for hidden knowledge would strengthen the possibility of their participation in the sacking of Constantinople, since access to the imperial archives and whatever hidden knowledge it contained would be condign to this covert purpose.[19]

c) Venice’s minting of a near exact copy of the Byzantine *hyperperon* strongly indicates that the target of the Fourth Crusade *ab initio* was Constantinople, not the Middle East,[20] and the Templars were possibly aware of this goal(thus raising the speculative possibility that the Fourth Crusade may have been conspiracy between Venice and Templars against papal intentions at the outset, giving another possible reason for the eventual papal suppression of the Order).

d) Marin Zeno is installed as Venetian *Podesta* in Constantinople, making the transmission of any hidden cartographic knowledge gained in the imperial City to the Zeno family both immediate and probable.[21]

e) The hidden cartographic tradition appears to be verified by the fact that two members of the Zeno family, Nicolo and Antonio, undertook a voyage to the New World in the 1390s.[22] The journey itself may have been under the auspices of the Council of Ten as an intelligence gathering and verifying journey, since Nicolo Zeno was not only a "knight," thus implying yet another relationship to the (at that point allegedly "defunct") Templars, but also a *member of the Council of Ten.*[23] Finally, Nicolo Zeno the Younger, in his 1558 publication, mentions that the map which his ancestors used on their voyage, and which he reproduces in his book, had been very old and in the possession of his family for some time.[24] Given the Zeno involvement in the Fourth Crusade and subsequent Zeno *podesta* of Constantinople, it seems reasonable to conclude that the origination of this hidden cartographic tradition came from Venetian-Templar access to the imperial archives there. The fact that there was even a bishopric in Greenland in the time period of the Zeno voyages and prior to it, the papacy was thus also well aware of at least *some* of the lands to the west.[25]

4) As a state within the state, the Templar Order is also an international intelligence gathering mechanism, and since the Venetian Council of Ten was created in 1310 during the demise and suppression of the Templars, it was likely created as *replacement* for the intelligence it doubtless gained from the Templars.[26]

5) The pattern of Templar finances belies its alleged Crusading purpose, since this would necessitate high concentration of liquid capital in the Middle East and Spain, but the opposite appears to be true during significant periods of the Order's history.[27]

6) The founding of the Templars are also inextricably related to the various bloodline hypotheses such as the *Rex Deus* hypothesis of

Wallace-Murphy, Simmans, and Hopkins.[28] Indeed, as was seen in previous chapters, there *is* a repeated pattern of interlocking family relationships evident in the connections of the Sinclairs, Zenos, Venice, 4th Crusade to secret voyages to New World, and in Columbus's alleged connection to Pope Innocent VIII(Giovanni Battista Cybo), who *himself* has connections to militant Orders, and to the oligarchical house of the Contarini of Venice and northern Italy, and who also distinct and definite Hermetic and alchemical interests.

a) It was also argued, in this connection, that the origin of the idea of the divine right of kings may lie with a "geneaological" reading of the Topological Metaphor of the medium and corresponding "Topological descent" from the high immaterial and disembodied intelligences" found in that Metaphor,[29] a reading which was also clearly present in the doctrine of the Cathars as expounded by Otto Rahn, for the Cathars viewed the traditional four elements of esoteric doctrine—Earth, air, fire, and water—as physical creations ruled over by such disembodied and immaterial intelligences, who rebelled with Lucifer.[30]

7) The sequence of the Cathar Crusade and Templar Suppression both involved charges of heresy, and the heresy in the case of the Cathars was directed tied to the broadly hermetic nature of some of their doctrines. The non-participation of Templars in the Albigensian Crusade—other than perhaps a presence in the attempt of King Pedro II of Aragon to mediate a settlement, was due to the fact that the Templars had close ties to Languedoc and hence to the Cathar nobility. It is this close connection that suggests why *they* are in turn suppressed for heresy, while the rival militant crusading order of Hospitallers was not. This strongly suggests that the Templar Suppression and Cathar crusade, *and the creation of the Inquisition to insure ideological purity*[31] form components of one operational, financial, and political complex.[32] Additionally, since it was argued that a secret source of gold may be involved (see points "e" and "f" below), and given the traditional alliance of the Templars and Venice, it was also suggested that it is also possible that the War of the League of Cambrai, fashioned at the behest of Pope Julius II, may have

formed part of this large and long-term operational complex.[33]

a) In the work of Otto Rahn, a local resident recounted a legend for the German that the Albigensian Crusade was really about the attempt of "Lucifer's army," i.e., the Crusading Armies of the Papacy of Innocent III, to recover the Grail, which was understood to be the stones of Lucifer's crown, ostensibly so that these stones could be inserted on the papal tiara.[34]

b) Rahn also fancifully connects the Languedoc to the legend of the Argonauts and the Golden Fleece, and thus, to alchemy,[35] and moreover also explicitly connects some of the treasure of the Jewish temple to the Languedoc region of southern France, and to the northern regions of Spain.[36]

c) Rahn also mentions the transport of some of this ancient Jewish Treasure to Constantinople by the Emperor Justinian's great military genius, the General Count Belisarius,[37] which, it was argued, raises the possibility that more than just secret knowledge and cartographic traditions may have been recovered by the Venetians and Templars in the Fourth Crusade.[38]

d) The conspicuous absence and refusal of the Templar Order to participate in the Albigensian Crusade must have signaled to the papacy that there was more trouble afoot than just the localized regional phenomenon of Catharism, confined as it was to the Languedoc. Thus, once the Albigensian Crusade and the Templar Suppression are viewed as one operational, political, and financial complex, the strategy becomes apparent: the decision was taken to wipe out the regional threat, the Cathar Languedoc—which was also the site of the Templar Order's highest concentration of wealth—before moving to tackle the larger, more difficult, and international threat, the Templars.[39] The establishment of the Inquisition, itself an international counter-intelligence agency of the papacy with extra-territorial privileges, during the Albigensian Crusade, is thus also a "test case" to establish its authority and the precedent of its right to try cases of heresy.

e) The unitary operational complex of the Albigensian Crusade and

Templar Suppression has yet another common element, and that is the persistent story that the Visigoths, when they sacked Rome, carried its treasures from the Jewish Temple (expropriated to Rome by the General Titus after he suppressed the Jewish rebellion in the first century) to the Languedoc. The heavy presence of the Templar order in that region may thus signal once again its dual purpose, the overt one, crusading, supported by its extensive bases and road construction to support crusading activities in Spain, and its covert one, perhaps using its Languedoc bases to seek out the remains of the Visigothic-Jewish treasure, an activity again in keeping with its hidden excavations in Palestine in the earliest days of the Order.[40]

f) The Languedoc was also a center of yet another type of hermetic activity. It was observed that the Templars conducted clandestine mining activity in the Languedoc[41] and that this may have been in conjunction with treasure and/or knowledge-seeking activities outlined in point 7) e) above. To this end, they brought in German miners, which exhibits a Venetian connection, since the Venetians controlled German silver mining through their proxies in Germany. Additionally, the Bézu counterfeiting episode demonstrated that something strange was going on after the Albigensian Crusade and Templar Suppression, for the counterfeiters turned out to be the regional nobility, who were counterfeiting coins with *more* gold content than the official coins in a strange case of "good money driving out bad."[42] Later in the seventeenth century the local nobility were again engaged in mining, with the strange consequence that nothing was ever mined. The episode engulfed the French classicist painter and artist Nicolas Poussin, and it was alleged that alchemy of some sort may have been involved. Four sources for the gold evidenced in the Béze counterfeiting episode were suggested, including the use of New World gold. In this respect, a cover story of "mining," "treasure recovery," and "alchemy" may have been contrived to disguise the real source: a hidden source of gold in the New, but still secret, World,[43] which may have formed the basis for a

hidden system of finance for the Templar Order and their Venetian allies.

8) The voyage of Columbus, viewed against the large conceptual canvas and backdrop painted above, thus takes on crucial significance in the huge operational complex that has been unfolding, of the struggle between international papal and ecclesiastical power, and the international financial and "hermetic" order represented by the militant Orders and the Italian city-states and banking centers of Genoa and Venice.

   a) From a variety of sources, including the Turkish admiral Piri Reis and his now famously inconvenient map, and the actual Spanish *Capitulations*, the agreement between King Ferdinand, Queen Isabella, and Christopher Columbus, it is clear that Columbus had prior knowledge of the New World, both from hidden and secret cartographic traditions, as well as from prior and secret voyages he undertook to confirm that knowledge.[44]

   b) Columbus additionally was referred to as a "Master" by a member of the oligarchical Italian city-state family of the Contarini(based largely in, though not confined exclusively to, Venice),[45] raising the possibility that he was a "continuing Templar"; the possibility is heightened since the caravels with which he sailed to the New World boldly emblazoned the Templar "logo" or heraldic device of a red cross on a white background on its sails, in spite of the papal prohibition during the Templar Suppression that this device could or should ever be displayed again.

   c) Moreover, Columbus appeared to have been steeped in esotericism, as evidenced in his signature on Pope Innocent VIII's tomb,[46] and his familiarity with the prophetic interpretations of Joachim of Fiore and the use of *apocalypse as a master-plan or agenda*.[47] Finally, Columbus's esotericism appears to have recognized, and been tolerant of, all religions in a manner recalling the Cathars, and suggesting that he enjoyed powerful protection and patronage within the Church, which came from Pope Innocent VIII, Giovanni Battista Cybo, himself.[48]

d) Pope Innocent VIII, Giovanni Cybo, himself had strong ties to the militant crusading Orders, and during his election, both he and his rival candidate were knights, suggesting that those Orders had finally maneuvered to capture the papacy itself,[49] thus strongly suggesting that Columbus' expedition must *also* be viewed as part of the unitary operational, political, and financial complex and struggle represented by the Fourth Crusade, the Albigensian Crusade, the Templar Suppression, the establishment of the Council of Ten in Venice, and the Zeno and Polo expeditions.

e) Additionally, Cybo himself had a direct connection to the Giustiniani oligarchical family, since his second wife was a member of this family.[50] Thus Cybo himself, a Genoan, represents *personally* the coming together of rival Genoese and Venetian interests, and the militant orders.

f) Finally, Cybo, it was suggested, was the father of Christopher Columbus himself, explaining the otherwise inexplicable presence of the explorer's signature on the Pope's tomb, and the extraordinary confidence Columbus felt in making statements that caused others to be burnt at the stake.

g) Thus, Columbus's expedition to the New World was an expedition of political revelation, an expedition *perhaps* motivated in part to break the back of the monopolistic and *hidden* Templar/Venetian system of the *hidden* exploitation of the New World's riches and as a secret source of bullion, by *exposing it, making it public, and staking a public claim to it* for the Spanish crown. In this context, it will be recalled that some of the financing of the expedition came directly from Genoese bankers, implying that they are buying influence in Spain, and effectively using it as a new base of operations.

In part two, this operational complex was expanded to include the exercise of the hermetic arts in politics and culture:

9) by informing and influencing the creation of the Anglican *via media* as an extension of the "Hermetic ecumenism" that sought to straddle

and unite both Catholic and Protestant Europe.

10) This influence emanated from Venice and the Christian Kabbalism of Francesco Zorzi, and was mediated via Agrippa's occult philosophy in Germany via the powerful forces of Dee, Spenser, and even, as was seen, via the preeminent poetry of Shakespeare's genius;

   a) Theater was not, as was seen, merely an entertainment, it was itself, in the very principles of construction, a *theatrum orbis*, a microcosm theater of the world, and plays were both propaganda and thus also the magic of social engineering, the transformation of popular consciousness, a transformation itself suffused with hermetic symbolism.

   b) This consideration was buttressed by Daniel Banes' hypothesis that the *Merchant of Venice* is a supremely Kabbalistic play, encoding the actual Sephirotic Tree of Life in the characters of the play, who enact the alchemical transformations of the relationships of the Sephirothic tree in their interactions of the play. This hypothesis, while somewhat weak when one considers the standard "Stratford-on-Avon" authorship, gains *great* strength when the de Vere authorship hypothesis is entertained, given the Earl of Oxford's presence in Venice a mere three decades after Francesco Zori's death. Banes' hypothesis and "algebration" of the characters as personified functions of the Spehirotic Tree *is entirely in keeping with the broad tendency of Hermeticism that began with Raimon Llull*, who algebraicized the metaphysical concepts of the divine attributes.[51] This algebration of metaphysics was further implied by Gottfried Leibniz who, along with Newton and Descartes, intimated his suspicion that there was a form of formally explicit analysis in ancient times that had been lost or suppressed, and that while this did not concern arithmetical calculation, was none the less capable of manipulation abstract concepts in a mathematical way. Music, and particularly during the Baroque era when hermetic influences are found in music theory texts, becomes the first modern manifestation of the manipulation of bits of information by formal procedures, procedures themselves capable of algebration. Additionally,

music was seen to embody the principle of the conjunction of opposites through counterpoint and the possibility of contrary motion.

c) The de Vere family *itself* reinforces the Templar connection, since the seventeenth Earl of Oxford's ancestor, Aubrey de Vere, had some sort of connection with them, though from the evidence presented, it is difficult to ascertain what this may have been. The fact remains, however, that there was some sort of association, and this fact, plus de Vere's possible Oedipal romantic entanglement with Queen Elizabeth I, and his own possible filial relationship to her and thence to the whole Tudor house, raises the political stakes tremendously. Given the links created in Henry VIII's time between the monarchy and Venice in the person of Zorzi, the possibility arises that de Vere's journey to northern Italy may have had some covert purpose.

11) The Bohemian Adventure King Friedrich and Queen Elizabeth of Bohemia reveals yet another possible point implicating it in a wider operational complex, and that is the fact that both sides to the conflict —Catholic and Protestant—sought to manipulate the symbols of Hermeticism, perhaps to set into motion a chain of events designed to exhaust loyalties to the old religion or to its reformed counterpart. This may seem an implausible leap, until one recalls that Gasparo Cardinal Contarini, another member of a powerful Venetian oligarchical family, was personally involved on "both side of the fence," as it were, corresponding both with Martin Luther, and simultaneously sponsoring Ignatius Loyola, founder of the Jesuit order.

12) In an odd way, the *Rex Deus* hypothesis is confirmed by the curious pattern of relationships evident in the personages involved in this part of the book, with de Vere's relationship—howsoever tenuous—to the Templars and possibly the Tudors, the relationship in turn of the Tudor reform to the Venetian influences and de Vere's own Venetian sojourn, the relationship of Friedrich von Wittelsbach, Elector Palatine, to the House of Orange-Nassua and to the de Bouillons, one of whose family members was one of the original founding members of the Templar Order. I believe these evidence a clear and not merely

coincidental pattern, one approaching at least the level of "synchronicity," if not conspiracy of a deep and long-term nature.

13) This possible conspiratorial construction may be indicated in yet another fashion by the list of the "hermetic succession" often cited by Renaissance authors, a list normally including such people as Hermes Trismegistus, Plotinus, Proclus, Dionysius and other Neoplatonists, but which always, curiously, stops short of mentioning any *contemporary* authors in the list. This may be accounted for either by imagining it to be merely a traditional formula of reverence, or by imagining it to be a *security precaution* against naming any people who shared the outlook, or were members of some hidden organization. Indeed, it may be both precaution, and a traditional formula of reverence, all in one.

14) In any case, the strength of this hermetic movement is admitted by the inclusion of the most influential Renaissance hermetic treatises on the Index of Prohibited Books, established by the Council of Trent. It is instructive to look at this list, for by doing so, one sees whom the *Papal power* considered as belonging to the hermetic succession, people such as Pico della Mirandola, Zorzi, Dee, Agrippa, and of course, Bruno.

15) The possibility of an actual organization lying behind the Bohemian Adventure, and behind the wider issue of the hermetic succession, is strengthened by the fact that the early Rosicrucian manifestos refer to a "defunct" order whose symbol was a red cross, or red rose. Both the red cross and the idea of a defunct order appear to be clear symbolic references to the Templars, which as we saw in part one, merely dispersed itself into other countries and institutions after their official suppression in France, England, and by the Papacy.

As has been seen in the third and *final* part of this book, there *are* indications that the powerful hermetic and Egyptian influences which exploded in Western Europe during the Renaissance and early Enlightenment, may have indeed been mediated by the Templars—and that the idea of a bloodline hypothesis is broadly corroborated by recent genetic research. The existence of the Damascus Document indicates that at least *some* portion of the Dead

Sea Scrolls was known to the Jewish community during the Middle Ages, and the *Egyptian* content of the Copper Scroll in particular would be yet another vehicle by which this influence came to Europe. As indicated in the previous chapter, Godfroy de St. Omer returned to Europe allegedly bearing documents to be translated. If indeed Robert Feather is correct, and if the Templars discovered or recovered any aspect of such a connection, much less any treasure they found from the Copper Scroll (which would inevitably have involved covert digging in Egypt!), and if any evidence of this activity or connection could ever be found, it would not only be explosive, but require a dramatic revision of western European history. The culture that Newton, Shakespeare, Leibniz, and even the Bachs created, was a profoundly hermetic one.

However, even without such a connection, I believe enough has been shown in parts one and two to demonstrate that one cannot dismiss the idea of a large pattern, and deeply covert and hidden forces, coordinating a vast movement of European history and culture, and doing so from ancient agendas…

> …throughout this book, I have pointed out obvious things, things like the Templar-Venice connection, or the connection between Friedrich von Wittelsbach and the de Bouillons, yet another Templar connection, which, while obvious, seem to elude many people, and for those whom it does not elude, the implications—which are enormous for the deep history and politics of the age, go unstated.
>
> Approximately three years ago, a close friend of mine, and co-author of our book *Transhumanism: A Grimoire of Alchemical Agendas*, Dr. Scott D. de Hart, and I were having an early morning coffee. The subject turned to considerations such as are in this present book. We were talking about our mutual frustrations and difficulties with the person of St. Paul as depicted in the canonical books of the New Testament, when suddenly, Dr. de Hart grinned, and pointed out one of those "obvious datasets" that I had overlooked, and overlooked *for years*.
>
> "Do you know," he asked, "who I think St. Paul was?"
>
> I shook my head.

“Stop and think about it. There’s two men who share amazing ‘coincidence’,” he responded. “Both were in Rome during the fire, both were well-educated and literate, both were imprisoned, both were considered traitors to the Jewish nation.”

At this point, on the edges of my consciousness, just out of reach, a name began to hover.

“I think St. Paul is Flavius Josephus,” Dr. de Hart said, and I imagine that the expression on my face was reward enough. At that juncture, many gears finally were engaged, and a whole new set of problems opened up. A set of hypotheses and problems that, like always, means that epilogue is, in fact, prologue…

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1. Flavius Josephus, *The Antiquities of the Jews*, 20:8:6, *The Works of Josephus, Complete and Unabridged*, trans. William Whiston, A.M. (Peabody, Massachusetts: Hendrickson Publishers, 2010), p. 305.
2. Christopher Knight and Robert Lomas, *The Hiram Key: Pharaohs, Freemasons & the Discovery of the Secret Scrolls of Jesus* (Shaftesbury, Dorset: Element, 1997), pp. 1-2.
3. The the main text of this book p. 4.
4. p. 8.
5. Ibid.
6. p. 9.
7. Ibid.
8. Ibid.
9. p. 3.
10. p. 14.
11. p. 17.
12. p. 15.
13. p. 17.
14. p. 134

15. p. 17.
16. pp. 4-5, 59.
17. pp. 61-62.
18. pp. 63-64.
19. p. 65.
20. It may be reasonably argued that the minting of such coins does *not* strongly suggest that Constantinople was the goal, since the *hyperperon* was used in international commerce throughout the Middle East. But had Egypt or the Middle East been the goal *ab initio*, it is more likely that Venice would have minted *those* coinages, rather than the Byzantine.
21. p. 63.
22. pp. 70ff.
23. pp. 73-74.
24. p. 80.
25. pp. 86-87.
26. p. 10.
27. p. 11.
28. pp. 13-14.
29. pp. 26-28.
30. pp. 110-111ff.
31. p. 20.
32. pp. 115-116.
33. p. 134.
34. pp. 102-103. It should be noted that these stones were spoken of in Ezekiel, and that in some traditions they then became part of the Jewish high priest's *ephod* or breastplate, and thus, would have formed part of the Temple treasure that might have been recovered by the Romans and later the Visigoths, or General Count Belisarius, and then recovered by the Templars either in their excavations in the Languedoc, or Palestine, or perhaps in conjunction with the Venetians during the sacking of Constantinople during the Fourth Crusade. (See my *Giza Death Star Destroyed: The Ancient War for Future Science* (Kempton, Illinois: Adventures Unlimited Press, 2005),

pp. 255-262, and my *The Cosmic War: Interplanetary Warfare, Modern Physics, and Ancient Texts* (Kempton, Illinois: Adventures Unlimited Press, 2007), pp. 234-267, concerning the connection between the Mesopotamian "Tablets of Destiny" and their relationship to certain "geneaological/topological" descent. It need hardly be pointed out that for the Gnostics, Cathars, and others, Yahweh was equated with Lucifer and his warmongering ways, which might conveniently also explain how the Jewish high priest could come to acquire some of the stones of Lucifer's crown and wear them on his *ephod*.)

35. pp. 104-105.
36. pp. 106-107.
37. pp. 107-109.
38. pp. 107-109.
39. pp. 116-117, 124-125.
40. pp. 124-125, 127.
41. p. 127.
42. p. 128.
43. p. 133.
44. pp. 146-153.
45. p. 153.
46. pp. 153-154.
47. pp. 154-157.
48. pp. 159-162.
49. p. 160.
50. p. 160.
51. It has long been pointed out that the similarity of some of these terms— infinite, eternal, omnipresence or ubiquity—as applied to God are also univocally applied to *space*, and thus, the "algebration" of the divine attributes paves the way for the mathematical treatment of space. The latter is now taken for granted, but what has been forgotten is where this trend *began*, with the algebration of metaphysics, raising the question of whether or not this has been continued. The Renaissance magicians—particularly people like

Bruno and Dee—believed they had achieved it. One wonders if the trend was secretly continued to be developed and refined after them, incorporating scientific means of testing.

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